

**CYBER ATTACK: NUDE PICS  
USED AS TROJAN HORSE**



**SHOOT A NATURAL  
LIGHT STILL LIFE**

Saturday 11 January 2014

# amateur Photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

[www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)



ON TEST

## NIKON 1 AW1 TEST

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World's first underwater compact system camera gets a soaking



## REMEMBERING MANDELA

Magnum's **Ian Berry** reflects on his years shooting in South Africa

ON TEST

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Stay warm and dry in a coat tailor made for outdoor photography

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# LESS IS MORE

Lee Frost shows why what you leave out of your shots is as important as what you include



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# D610



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*At the heart of the image*





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**Amateur Photographer** For everyone who loves photography

**WHEN** we take pictures, we do so generally unaware of the significance that they may one day be imbued with. I was reminded of this when reading Ian Berry's fascinating reminiscences of shooting in South Africa over a career spanning more than 50 years, particularly that day in 1961 when he photographed a young and then unknown Nelson Mandela (see pages 35–38). Mandela was not the subject that Berry had gone to photograph, but he rattled off a shot or two anyway and then thought nothing of it. Little did he know that Mandela would go on to become one of the most famous people of our time.

I wonder whether I too have photographed

someone who will one day become an icon. If so, I will most probably have long since deleted it, not knowing that the person who walked into my shot was a future world leader. If I haven't deleted it, then it will be buried among the rejects on a long-forgotten hard drive, never to be seen again. That's the danger of digital imaging. In this age of burst shooting and instant deletion, how many potentially historic – and let's not forget, valuable – images are being lost every day?



**Nigel Atherton**  
Group Editor

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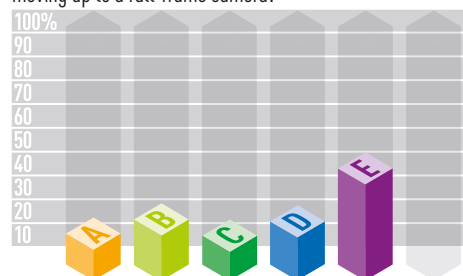
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If you haven't already, would you consider moving up to a full-frame camera?



**YOU ANSWERED...**

A No, full-frame cameras are too big and heavy	13%
B No, the price of the cameras and lenses puts me off	18%
C No, I have too much invested in my existing system	12%
D Yes, if it wasn't too big and heavy	17%
E Yes, but I'd get a DSLR. The size and weight are not an issue for me	40%

**THIS WEEK WE ASK...**

Did you get a tablet PC for Christmas?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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**Lee Frost on the benefits of keeping things simple**

**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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# APNews

News | Analysis | Comment 11/1/14

**Nude photos of Carla Bruni were used as a lure**

Ministers duped by internet link, page 7



© REA FEATURES

Quarter of cameras are system models • Rest of market eclipsed

## SYSTEM CAMERAS DOMINATE GLOBAL MARKET VALUE

**FOR THE** first time, interchangeable-lens cameras are set to make up more than half the value of digital cameras shipped in any one year, according to an industry report.

And further growth is expected as smartphone users pursue photography as a serious hobby and splash out on camera kit.

Although overall global demand for digital cameras was predicted to have fallen by 24% by the end of 2013, the interchangeable-lens camera segment will continue to grow, according to the *Worldwide Digital Camera Market* report by Futuresource Consulting.

Arun Gill, a market analyst at the firm, said: 'Interchangeable-lens cameras will account for one in every four digital cameras shipped [in 2013].

'That's up from less than one in five in 2012 and – of greater significance – for the very first time the segment will account



**CSCs are particularly popular in Japan, where they account for almost 50 per cent of system cameras sold**

for more than half the total digital camera trade value.'

Trade value is defined as the body-only selling price of a camera, less any taxes.

Futuresource predicted system cameras to have grown 5%, to almost 21 million units.

Gill added: 'And here's the interesting part: as consumers' experiences of capturing mobile photos develops, their interest in photography is likely to increase.

'Now we are seeing a growing base of photo enthusiasts, especially in less-developed countries, who desire a high-end digital camera with advanced features, such as larger optical zooms and bigger image sensors.

'This will provide an opportunity for further growth in higher-end camera sales, particularly with interchangeable lenses.'

Futuresource blames the 'relatively weak' 6% growth of the CSC market in 2013 on a 'lack of consumer education'.

'Demand for DSLR cameras has been driven by entry-level models becoming more affordable,' it adds.

DSLRs remain by far the most popular format globally, with 80% volume share.

## SNAP SHOTS

● Low-end compact cameras may be in freefall, but premium models continue to grow in the UK, new figures show. Sales of 'non-bridge-style' compact cameras costing over £300 shot up by 39% in October 2013, compared to the same month the year before, while sales of standard 'point-and-shoot' models crashed 33%. Figures for January-October show a 30% rise in sales of premium models.

● Users of Fujifilm's X-Pro1, X-E1, X100S and X-E2 can incorporate the improved functionality of newer X-series models via new firmware upgrades. For full details visit [www.fujifilm.com/support](http://www.fujifilm.com/support).

## SAMYANG TO DEBUT 10MM F/2.8 LENS

**INDEPENDENT** lens maker Samyang has unveiled a 10mm f/2.8 lens for DSLRs and compact system cameras with an APS-C-sized imaging sensor.

Due on sale at the end of January, the 10mm f/2.8 ED AS NCS CS is built from 14 elements in 10 groups.

It includes two aspherical 'AS' lenses and one made from extra-low dispersion glass.

The Nikon-fit version will cost £469.99, while other mounts will be priced at £429.99.

Samyang showcased a prototype 10mm f/2.8 lens at photokina 2012.



**Do you have a story?**

Contact Chris Cheesman  
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Fax: 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)



AP  
THIS  
WEEK  
IN...

1947

AP continued its quest to provide a service to its readers this week in 1947 when it published a cry for help from a reader who had lost a precious film. 'I took a 36-exposure roll of Agfacolor to be processed,' wrote JL Miles from Sutton, Surrey. 'Unfortunately, the processors accidentally posted it off to the wrong address... and nothing has been heard of it since. I wonder if one of your readers has received a roll of Agfacolor by mistake and, if so, if he would return it to me, as it was my first attempt at colour photography and represents my sole record of my first holiday for six years.' In other news, a list of stolen gear in that issue included a Rolleiflex New Standard, and – in a separate suspected theft – a Leica IIIa went missing from a reader based at Selwyn College, Cambridge, who was offering a £20 reward for information leading to its recovery.

## LOST AGFACOLOR

SIR,—On the 30th Sept. I took a 36-exposure roll of Agfacolor to be processed. Unfortunately the processors accidentally posted it off to the wrong address in October and nothing has been heard of it since.

I wonder if one of your readers has received a roll of Agfacolor by mistake, and, if so, if he would return it to me, as it was my first attempt at colour photography and represents my sole record of my first holiday for six years.

Yours, etc., J. L. MILES.

15, St. Dunstons Hill,  
Sutton, Surrey.



Polaroid banned from selling CSC

## NIKON LAWSUIT HALTS POLAROID IM1836

**NIKON** has forced camera maker Sakar to stop making or selling the Polaroid iM1836 after Nikon accused the firm of copying the design from the Nikon 1.

In October, Nikon sued US firm Sakar International for patent infringement and launched legal action to stop it manufacturing and selling the Polaroid iM1836, an interchangeable-lens camera.

Sakar has since agreed to a preliminary injunction designed to stop it selling and advertising the camera, according to a statement issued by Nikon.

'As part of the injunction, Sakar will no longer manufacture, import, advertise, promote, offer for sale, sell or ship the Polaroid iM1836 digital camera in its present configuration,' stated Nikon.

Sakar, which is based in New Jersey, had yet to respond to a request for comment at the time of writing.

Last year, industry watchers likened the looks of the Polaroid iM1836 to the Nikon 1 J1/J2 cameras.

The Polaroid iM1836 was first announced at the CES show in January 2013.

## DARKROOM DEMAND 'LARGEST IN FIVE YEARS'

**DEMAND** for darkroom processing and printing products is the largest it has been in five years, according to a UK supplier.

A spokesman for the Imaging Warehouse, which supplies darkroom chemicals and paper, told AP: 'It's part of the whole vintage movement.'

The company, which is based in Stratford-upon-Avon, Warwickshire, says darkroom printing is not confined to people who use film, but also appeals to those capturing images digitally.

Managing director Robin Whetton said: 'They can shoot digitally, then convert [the image] into a negative

and print it in the darkroom.'

The Imaging Warehouse, formerly Nova Darkroom, stocks brands including Ilford, Kodak, Kentmere and Harman.

In October, it emerged that a 'growing trend' for film-based photography was behind plans to open a new London darkroom to the public.

The darkroom, located at Kensington and Chelsea College, comes as film photography 'makes a comeback', according to college bosses.



© THE IMAGING WAREHOUSE

## CLUBNEWS

Club news from around the country

### THE ROYAL PHOTOGRAPHIC SOCIETY

The society's Creative Group stages its annual exhibition until 31 January at the Woodbridge Library, New Street, Woodbridge, Suffolk IP12 1DT. Admission is free. Tel: 01394 446 510 for details.

## SNAP SHOTS

● As we went to press, it was reported that a freelance photographer had been captured in Syria. Spanish photographer Ricardo Garcia Vilanova, whose work has been published in UK newspapers such as *The Guardian*, was abducted on 16 September, according to Spanish paper *El Mundo*. He was held by an 'Al-Qaeda'-linked group.

● Paper that allows photographers to show their work to friends and family on postcards and greeting cards has been launched by the Imaging Warehouse. It costs £12.95 for 25 postcards and £29.95 for pre-scored A4 paper that is designed to produce 25 greeting cards, for example. Also new is the SnapShut Folio, which allows photographers to display their portfolio in a book format, and replace the prints when needed by folding back the cover. The SnapShut Folio costs from £14.95 (for an A5-sized folio). For details visit [www.permajet.com](http://www.permajet.com).

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Officials 'duped' by nude photographs in cyber attack

# CARLA BRUNI PICS TARGET G20 MINISTERS

**NUDE** photos of Carla Bruni (right), the wife of former French president Nicolas Sarkozy, were used to spy on computers used by finance ministers and central bank officials, it is claimed.

The email-based cyber attack involved victims clicking on a link to nude images of the former model, but – at the same time – let them fall prey

to the hacker's 'espionage-focused malware', via a Trojan Horse with an embedded virus.

The attack is believed to be part of a wider, ongoing operation that originates in China, according to research published by US-based computer security firm FireEye.

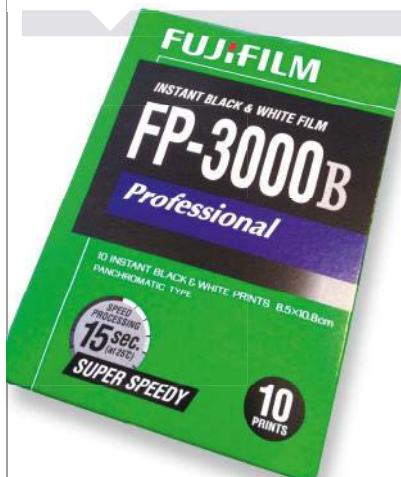
'In 2011, a campaign labelled "snake" by the attackers, started



© RETNA/GETTY IMAGES

using the theme of nude photos of the French president's wife, Carla Bruni, as a lure,' states the FireEye report.

The link was labelled 'Carla Bruni Nude Pics' and the campaign's host name was "g20news", leading experts to conclude it may have been related to a finance ministers' meeting in Paris in 2011.



## FUJI INSTANT FILM BITES THE DUST

**FUJIFILM** is officially set to discontinue FP-3000B, an instant black & white film, despite acknowledging a 'dramatic' rise in some instant film products in recent times.

The last shipment is due to reach the UK in March 2014.

In a statement, UK product manager Gabriel Da Costa said: 'We have seen the popularity of many instant film products rise dramatically recently – in particular, the new Instax camera, the Mini 90 Neo Classic.'

'Unfortunately, the demand for some instant film has declined...'

The 'peel-apart' FP-3000B delivers 85x108mm images and was targeted at industrial users, in addition to portraiture and other general imaging applications.

Fuji has pledged to continue to sell FP-100C, a colour instant film.

## PHOTOGRAPHY HELPS BRIT TO BEAT DEPRESSION

**A SELF-TAUGHT** photographer who saw his father's suicide has spoken of how photography has helped him overcome years of depression.

Paul Grundy, 46, who witnessed his father's suicide when he was 17, said: 'I have worked on and off in photography and imaging for more than 25 years and it has helped me get through some dark times.'

'Witnessing my father's suicide obviously had a devastating and long-lasting effect on my life.'

'But I think imaging brings beauty and meaning into my life and helps me to focus on the positive aspects of the world around me.'

Paul said he hopes that talking about his experiences will help others going through something similar.

'It is very difficult to see anything worthwhile during a particularly bad period, but taking the time to really see the beauty around you helps enormously,' he added.

The Northumberland-based



© PAUL GRUNDY

**Paul runs a fine-art printing business called UKVPro**

photographer, whose first camera was a Russian-made Zenit, runs a fine-art printing business called UKVPro.

Paul, who lives in Morpeth, Northumberland, previously worked as a woodcarver and glass engraver.

He added: 'Imaging for me is a solitary pursuit. It allows me to leave my mark on the world, produce something that is hopelessly beautiful and worthwhile.'

## MIRROR PHOTOGRAPHER BOWS OUT

**TRIBUTES** have been paid to the *Daily Mirror*'s award-winning sports photographer Monte Fresco, who died recently aged 77.

Monte, who was awarded an MBE in 1995 for services to photography, joined the paper in 1958 and was chief sports photographer for more than 30 years.

In a tribute article in the *Mirror*, colleague Kent Gavin said: 'He was one of the greatest sports photographers of all time and a great friend. Before the 1966 World Cup

Final, the *Mirror* were not allocated any photographers' passes... So he called Stan Flashman – the famous ticket spiv – and the *Mirror* paid for two tickets and we smuggled our cameras in and shot the match from the stands.'

In a recent interview, Monte said that one of his favourite assignments was covering the boxing bout between Muhammad Ali and Joe Frazier at New York's Madison Square Garden in 1971.





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## SNAP SHOTS

● Photography products were the only category to see a month-on-month fall in online sales during October 2013, figures for the UK's retail durables sector show. Online photo gear sales fell 8.4%, according to figures released by market research firm GfK. Overall – including high-street sales – the photo sector declined 25%, compared to the same month last year, following similar drops in previous months. Digital camera sales fell by 30% in value compared to October 2012. Internet sales in the durables sector, which includes IT, domestic appliances and DIY/gardening products, for example, grew 20%, month-on-month.

## Historic social and political events

# LOST DENNIS HOPPER IMAGES GO ON SHOW

**HUNDREDS** of 'lost' images taken by Hollywood actor and keen photographer Dennis Hopper will go on show in London later this year.

The exhibition, called Dennis Hopper: The Lost Album, to be shown at the Royal Academy of Arts in the summer, is set to feature portraits of artists and actors, including Andy Warhol and Paul Newman.

The collection of more than 400 photographs also includes records of historic social and political events, such as Martin Luther King's march from Selma

to Montgomery in 1965 (above).

The archive was reportedly discovered in cardboard boxes at Hopper's home, following his death in 2010 at the age of 74.

Dennis Hopper: The Lost Album will run at the Royal Academy of Arts from 26 June–25 August.

Hopper, who used a Nikon SLR, starred in cult classics such as *Easy Rider* in 1969, and the 1986 movie *Blue Velvet*. To see some of the images, visit [www.dennishopper.com](http://www.dennishopper.com). For details of the exhibition, visit [www.royalacademy.org.uk](http://www.royalacademy.org.uk).

## PHOTOGRAPHERS SURVIVE JOBS CULL

**FOUR** members of a 28-strong photography team who were controversially axed by a US newspaper last year are set to be rehired, their union has confirmed.

Photographers reacted angrily to the removal of the entire full-time photography unit at the *Chicago Sun-Times* and its sister publications as part of a move towards online video, captured by reporters using iPhones.

The decision to rehire four of the photographers – which is less than 15% of those made jobless – was hailed as a victory by their union, the Chicago Newspaper Guild.

'I think bringing some photographers back is a big win,' said the union's president David Pollard.

The union says the paper's publisher has been given until 3 February to reinstate the photographers as part of the agreement.

In a statement, the union added: 'Any photographer not returning to work will receive a lump sum of \$2,000 if an individual photographer waives his or her individual rights to initiate legal action against the company.'

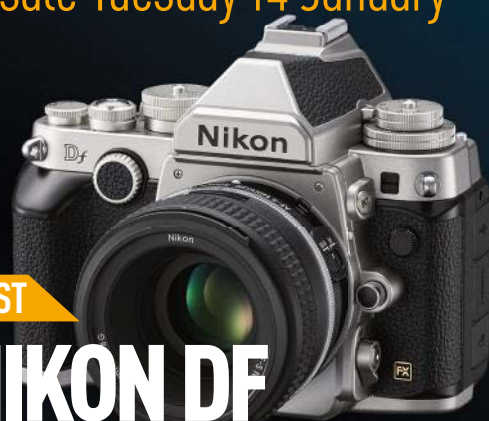
Pulitzer Prize-winning photojournalist John H White was among those hit by the cutbacks.

His images went on show in London in September last year.

The settlement was part of a wider agreement reached with Sun-Times Media.

# In next week's AP

## On sale Tuesday 14 January



ON TEST

## NIKON DF

This long-awaited, retro-styled, 16-million-pixel DSLR gets the AP full-test treatment

## IN A BLINK

Find out how Dale Sutton uses high-speed flash photography to capture stunning wildlife shots

## LIGHTING TIPS



© DALE SUTTON



ON TEST

## SONY ALPHA 7

We test the 24.3-million-pixel, full-frame Sony Alpha 7 compact system camera

## LIGHTING TIPS



## LIGHT, CAMERA, ACTION

Lorenz Holder explains how he takes his remarkably lit images of snowboarders

© LORENZ HOLDER

## NEW SERIES

## CLASSICS TO USE

In the first of a new series in which Ian Burley explains how to use vintage camera kit, he looks at the Olympus OM Zuiko 50mm f/1.4 lens



CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE





# Sony Alpha Centres of Excellence

**Richard Sibley** speaks to **Luke Smith**, sales team leader at Castle Cameras in Bournemouth

'**BEING** a Sony Alpha Centre of Excellence makes a big difference to us, and to our customers,' says Luke. 'Our staff look forward to the regular visits from the Sony team, when we are given hands-on demonstrations of the latest Sony cameras and new technologies such as Near Field Communication [NFC]. It's all very well reading about how things work, but you understand more when you are actually shown it and you get the chance to try it yourself. We can then pass that understanding on to our customers to give them the best service.'

The level of customer service at Castle Cameras clearly pays off, with regular customers coming in to buy Sony cameras on the day they are launched. 'At the moment, the Sony Cyber-shot DSC-RX100 II and HX300, the NEX-5T and the Alpha 58 are among our most popular models,' explains Luke.

In-store demonstration days take place three or four times a year, with team members from both Castle Cameras and Sony on hand to demonstrate the latest cameras, lenses and accessories to their customers. 'At a recent event, we had some birds of prey in the store for customers to photograph. It was fun to walk around with an owl perched on my arm!' says Luke. For details of the next Sony demonstration day, visit [www.castlecameras.co.uk](http://www.castlecameras.co.uk).



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TCR Sony Centre ..... London

# APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK

## Sergio Larrain: Vagabond Photographer

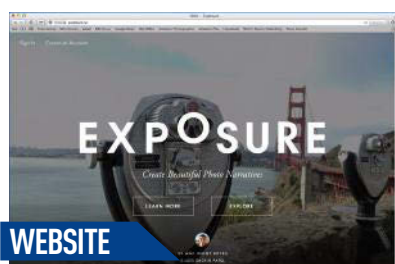
Edited by Agnès Sire. Text by Gonzalo Leiva Quijada. Thames & Hudson, £65, hardback, 400 pages, ISBN 978-0-500-54428-0

**MAGNUM** Photos alumnus Sergio Larrain has enjoyed a seminal career, yet has never had a complete monograph dedicated solely to his work. This book rectifies that, and is very successful too. It includes works from many of Larrain's projects, within and without Magnum, and although his inventive monochrome style is a constant thread, Larrain is adventurous enough that you never feel restless. One of his first series was a project on the street children of Santiago in Chile, and it is still arguably the most successful – a masterclass in close, intimate shooting that speaks of real connections being formed between photographer and subjects. Letters of Larrain's and handwritten texts fill out our picture of the man himself. A deep and absorbing book.



## exposure.so

**A NEW** and creative way to create photo stories, this start-up site gives you all the tools you need to arrange your photos in a way that will stand out. Combining text and pictures is intuitive with the site's custom creator, so it's easy to give a contextual story to your photos. You aren't just sticking images in boxes, as you can run photos full bleed on the screen – a creative touch that helps make it a more visually appealing place for your images than Google Drive. The catch: there is no free model. You have to pay at least \$9 (around £5.50) per month to use the service.



WEBSITE





# CONDENSED READING

A round-up of the latest photography books on the market



BOOK

## Empire

By Jon Tonks

Dewi Lewis Publishing, £30, hardback, 188 pages, ISBN 978-1-907-89349-0

### THE APPARATUS

of British colonialism may have long been dismantled, but to what extent does its legacy linger? Jon Tonks journeys across the South Atlantic to visit several islands that have felt the yoke of the once-vast British Empire, examining the remnants of what was once there and the structures of what still is. Tonks' strength as a photographer is capturing the flavour of the community – in every place he visits, from St Helena to the Falklands, he's clearly talking to people and learning their stories. This is what makes the book so memorable: despite its roots in our country's history



and colonial past, it is deeply contemporary. Tonks accepts the responsibility of the past in making these places the way they are, but his photography is focused on the present and the future.

## Jamal Penjweny: Saddam is Here

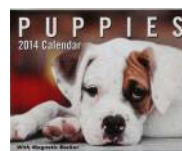
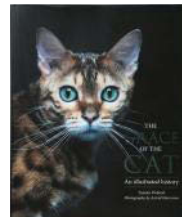
19 February-21 April. Ikon Gallery, 1 Oozells Square, Brindley Place, Birmingham B1 2HS. Tel: 0121 248 0708. Website: [www.ikon-gallery.org](http://www.ikon-gallery.org). Open Tue-Sun 11am-6pm. Admission free

### EXHIBITION



**BIRMINGHAM'S** Ikon is hosting the first solo exhibition from Iraqi Jamal Penjweny, which comprises three series that examine life in his home country. Saddam is Here consists of images of Iraqis holding masks of Saddam Hussein's face over their own. It highlights the fact that although Saddam is long gone, his baleful legacy malingers. Penjweny's other series, Without Soul, shows people – both Iraqi citizens and Western soldiers – going about their lives, often unaware of the photographer, but with a single red line drawn across each of their necks, referencing the Islamic custom that images of living beings should be avoided. Iraq is Flying consists of people jumping while being photographed, creating a joyful image that contrasts with the harsh reality of the subjects' surroundings. There's a wealth of daring work on show that is definitely worth supporting.

● **THE GRACE OF THE CAT** by Tamsin Pickeral and Astrid Harrison, £25 You probably already know if this is your sort of book. If you are a cat person, then you'll absolutely love it. Astrid Harrison's photography is a peerless example of how to shoot pets, conveying the personality of cats in vivid colourful detail. The size of the book makes it excellent coffee-table fodder, and Tamsin Pickeral's exhaustive explanations of the different breeds are enjoyable to flick through. ● **PUPPIES 2014 CALENDAR** \$8.99 (£5.48) For those of you turned off by the above review, we've got you covered – 365 days of nothing but puppies. Honestly, what more do you need? There's a magnet that lets you attach the little day calendar to a metal surface or an easel for displaying the calendar on a desk or counter. Plus, we reiterate: 365 puppies! ● **COMMON PAVILIONS** £48.70 Distressingly, this book has neither puppies nor cats in it. Don't let that deter you, though, because the photography of the National Pavilions in the Giardini of the Venice Biennale is often rather beautiful. Accompanied by essays from a variety of photographers and architects, the photographs by Gabriele Basilico take in the architecture that accompanies the Venice Biennale art festival. It is not entirely clear, to be honest, how this collection of photographs benefits from being uniformly monochrome, considering it is almost entirely taken in gardens.



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# Letters

Share your views and opinions with fellow AP readers every week



## LETTER OF THE WEEK

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[www.samsung.com/memorycard](http://www.samsung.com/memorycard)



### GIVE THEM A BREAK!

Following the recent correspondence criticising photography judges, come on, it's time to give them a break – it's not an easy job, and they do it for nothing. So why am I speaking up for them? Well, in ten years I have never yet heard a judge say anything was 'wrong' with an image. What they do is to criticise what they see as errors, and make suggestions for improvement.

The other thing that should be recognised is that predominantly judges are looking for 'pictorial' work, which is a quite specific genre and dominates club photography. Look at it this way: for argument's sake, let's call pictorial photography 'poetry', and let's call what I and many others do, and which is not meant to be pictorial, 'prose'. If I enter a piece of prose in a poetry competition, be it ever such superior prose, I shouldn't be disappointed if it doesn't win.

So there we have it: play by the rules and give judges a rest!

**Stefan Shillington, via email**

**I believe the problem, Stefan, is that the rules vary from judge to judge, so the goal posts are never in the same place. This is inevitable given the inherent difficulties in making a subjective art form such as photography into a competitive sport. But having judged many competitions myself, I know what a thankless task it is. All judges can do is to offer their opinion, and those competing are free either to take it on board or ignore it. Remember, someone once said the Beatles would never amount to anything – Nigel Atherton, Group Editor**

NOTE: PRIZE APPLIES TO UK AND RESIDENTS ONLY

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'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com and include your full postal address

## Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

centre on a Tuesday, and on the Thursday I checked and it confirmed that the camera had been received and the status was 'Proceeded', stating that it would be repaired and returned to me. It seemed that Fuji was not going to charge me for the repair! On Friday, the status changed to say that the camera was repaired and was being sent back to me. The following Monday, it arrived back with me and it is now working fine.

We often see letters in AP complaining about poor service, as we are all quick to moan when things go wrong. That is fine, but we must also remember to say 'thank you' when things go right, as they did in this instance. I would therefore like to publically thank Fujifilm UK's repair department in Bedford for their excellent service and speedy free-of-charge repair. What an excellent way to ensure that you keep your customers loyal to the brand!

**Gordon Hunter, via email**

## EARLY ENGLISH POETRY

First, I want to congratulate *Amateur Photographer* for consistently covering historical and contemporary film photographers that other magazines seem to ignore. Perhaps it is your vital support for film as a creative medium. Both the

Angus McBean article and the Tony Ray-Jones/Martin Parr exhibition review in AP 7 December 2013 were enlightening. However, I wanted to take this opportunity to highlight a personal angst regarding certain documentary photographic styles.

In the article, Parr states that both Tony Ray-Jones and himself produce a humorous take on the 'Englishness' of our lives,

which is more mischief than sarcasm. This is certainly true of many British photographers of that era. In America, the work of Bill Owens' 'Suburbia' became more influential on both sides of the Atlantic. Parr, like Owens, targets the middle-class culture with its Tupperware parties.

However, I believe that many of today's documentary photographers have taken the 'sarcastic', rather than the more poetic, mischievous approach. Photographers are going either for the easy 'shooting fish in a barrel' images of drunks after a night out, or going for the surreal David Lynch effect of people looking strange, with strange stares or being in strange places. Perhaps,

## GOOD SERVICE APPLAUD

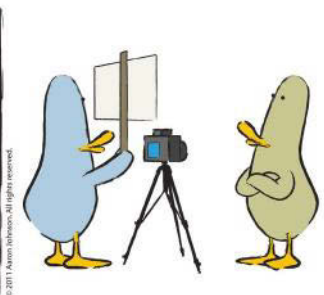
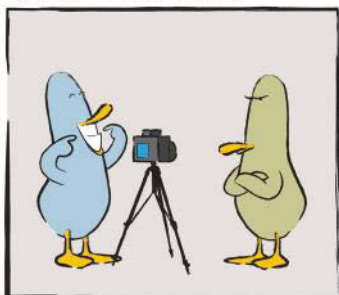
I just wanted to share with your readers the very positive experience I had with Fujifilm's repair department when my beloved Fujifilm X10 went badly wrong. I was taking photos of my elderly parents when suddenly the camera stopped focusing. It would beep to say focus was locked, but you could not even

see that it was a woman in the photo, let alone my mum! I was mortified. My favourite 'take everywhere' camera was no longer!

I registered it online with Fujifilm's website for a repair. The camera was by now 18 months old, so out of warranty, even though (because I have several cameras) it was lightly used. I sent it to Fujifilm's repair



## What The Duck



<http://www.whattheduck.net/>

Parr's 'blue lady' shot in Benidorm is a natural progression from Tony Ray-Jones's Blackpool image of the suited man with handkerchief, but I miss the early poetry, like the poetic depth found in the work of this year's Taylor Wessing Photographic Portrait Prize winner Spencer Murphy (also in AP 7 December). Angst over!

**Eric Judlin, Glasgow**

**Perhaps this change of style reflects the increasing vulgarisation of our culture, Eric, but I share your appreciation of Spencer Murphy's winning portrait – Nigel Atherton, Group Editor**

### GOOD ENOUGH SUITS ME

We may well lust after the latest, highly specified digital cameras, but they probably exceed our photography expectations and needs.

My current kit fully satisfies my equipment performance objectives – I have no desire for cine capacity, nor for ever-higher ISO speeds, and I don't need live view. I'm most comfortable with digital equivalents of

35mm SLRs – a two-year-old Sony Alpha 290 with a 14-million-pixel, APS-C sensor, and a Tamron 28-270mm zoom lens serves my everyday needs, complemented by a second-hand, five-year-old Sony Alpha 900 with a full-frame, 24-million-pixel sensor married to a 20-year-old Minolta AF 28-105mm powered zoom and a budget-priced Sony 75-300mm zoom. I use both cameras in a manner equivalent to my now-defunct 35mm film-based Minolta SLRs and am comfortable with a conventional SLR feel.

If ever my imagination, creativity and skills exceed the capabilities of these cameras, I may consider an upgrade to a Sony Alpha 99, but for now these earlier Sony DSLRs are far from being outmoded. They serve me well – what more can I expect?

**Graham Lockerbie, Australia**

**You have no need to suffer from gear envy, Graham, when in the Sony Alpha 900 you have what I consider to be one of the finest digital SLRs ever made – Nigel Atherton, Group Editor**



© JOHN DUDER



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### CHARACTER ASSASSINATION

I seized on Ogden Chesnutt's lament about over-processed portraits (AP 21-28 December 2013), as it's a preoccupation of mine.

I think it works like this: digital imaging has made such a high level of control possible that everyone has started to see it as mandatory. It's not used just to tidy things up, but to make a positive virtue of processing heavily. So, if a shot is merely just right, it's not had enough care taken. It can't be any good.

I see this regularly on various websites, where the most commonly suffered problems (although not seen as such by many) are plastic flesh and over-sharpened landscapes. Mostly, any comment I make is greeted with a deafening silence.

Ogden hit the mark when he said that shots don't look like the people they are of. A year ago or so, I applied some software to a picture of one of the most striking models I have ever photographed. Scarlett is not perfect, but she is stunningly attractive.

Above is the original, a shot using the software to the full (which changes the shape of her face, among other things), and a version merely using the software to 'improve' her skin. My take on it is that it robs her of her character. Retouching has its place, as I happily clone out spots and bruises, but to remove permanent parts of the subject's appearance creates something else. If you want to do that, get an airbrush, not a camera.

**John Duder, West Midlands**

**As with most editing software it's easy to get carried away, and knowing when to stop is half the skill – Nigel Atherton, Group Editor**

# BACK CHAT

**AP reader Melvyn Dover looks back at some of the changes Damien Demolder made while Editor of AP, and bids him a fond farewell**

**HOW TIMES** change. One minute a friend reminded me he still has a copy of *Amateur Photographer* from 7 August 1946, and owned a Leica IIIF. The next, I'm reading about a new retro Nikon on the cover and learning inside that it's Damien Demolder's last issue as Editor (AP 30 November 2013).

I remember him taking up the helm. The year was 2007, although prior to that I was reading his reviews when he was technical editor. In January he was writing about another Nikon, the D40. By April he was promising the magazine will be looking a little different. Clearly a man with vision.

Departing Editor, Garry Coward-Williams, in one of his final editorials, was of the opinion that the year would see the end of bridge cameras as serious options for enthusiasts. How wrong he was! Under Damien's new leadership, Barney Britton was outside falling foul of the new anti-terror laws, and inside questioning whether a heady 8 million pixels were really necessary for our pictures. A top ISO of 800 was the norm for a digital camera, complete with talk of 'only use if necessary'. How times change indeed. But one thing didn't. I'm pleased to say that Damien continued to use some of my *Backchat* offerings, as his predecessor had done.

But it's easy to forget that Damien did much to bring *Amateur Photographer* into the digital age. The film versus digital arguments still lingered. AP was, and still is, one of the magazines most open to film photographers. Reviews have gone from strength to strength; it's surprising how, even today, many so-called 'independent' reviews appear on the internet after AP's. And under his leadership, AP has not forgotten to feature the famous and popular photographers and their pictures, from which we can all learn. It's not just about drooling over equipment.

During his reign, photographic shops have come and gone, internet buying has proliferated, VAT on equipment has risen. Throughout it all, Damien's passion for the subject has shone through. He's also stood up for photographers' rights with the 'I'm not a terrorist' campaign and his efforts to use the Freedom of Information Act.

Damien has now had two of his wishes come true. Back in August 2008, he was wishing for 10 million pixels on an APS-C sensor, with raw capture and a wide lens. And in 2011, he asked, 'Where is Nikon's digital version of the FM2?' Which is where I came in.

So, a fond farewell to Damien, and I hope a temporary one. I'm sure such experience and enthusiasm will find an outlet. As it says on the cover of AP: 'New values'. It is indeed the end of an era – and by definition, the start of another. I look forward to reading AP under its new Group Editor, Nigel Atherton, who has a hard act to follow, but I'm sure will rise to the challenge.





# PHOTO INSIGHT

BRINGING  
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EVERY WEEK

Andrew Sanderson discusses his playful take on still life and uses the image to test out the new Ilford Multigrade FB Cooltone paper



## ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques

**THIS** image was shot back in 1992 and it's one that I'm particularly fond of. As many of you have probably seen by now, I own boxes and boxes of unusual objects in my studio. It's stuff that I've collected over the years and have kept with still-life imagery in mind.

I had intended to photograph all the items in small groups a few years ago. In fact, some of these objects you'll find in my previous photos. This particular image was taken on one of those days when I felt like trying something a little different. I spread out all the objects and noticed that a few of them had letters and numbers on them. I thought I'd try spelling out my name, but then realised I didn't have enough letters. I had the idea that I could use the ampersand for the 'And' part of 'Andrew'. The fork then made the W. It was just a nice exercise working with these objects and seeing how I could use the trinkets to toy with the idea of a still-life image.

Once I had the shot, I began to use it as a kind of calling card that I could send out. It was a unique way of creating a bit of publicity for myself. No one's going to want to put it on their wall, but it's a print that I'm proud of.

The nature of the objects is very important. They are objects that function within the kind of aesthetic that I'm drawn to – vintage items photographed in a traditional way. I love finding things like these in junk shops and at car-boot sales. I don't tend to go out looking for these things – they just crop up in places here and there. I often find that I'll develop a connection with things and I just know they have some sort of potential. Some objects have a quality and a character.

If you look at the bottom of the print, there's an item from a chair's upholstery. It's just a folded-up spring, but there's something about the shape and the texture that just works. Next to that you'll see one of my more unusual finds: a set of plastic teeth. The text reads 'Acrylic Popular Teeth'.

Letters aside, the shape of each object is crucial. I haven't placed them in a random order – they each function within the composition. I teach at college during the week and what I always tell my students



during our still-life sessions is that they shouldn't focus just on the shapes of the objects, but also on the spaces in between those things. Space in itself is a shape because it's those gaps that will help to lead the eye around the image. Even though the primary focus is on my name in the print, you still need to find your way there.

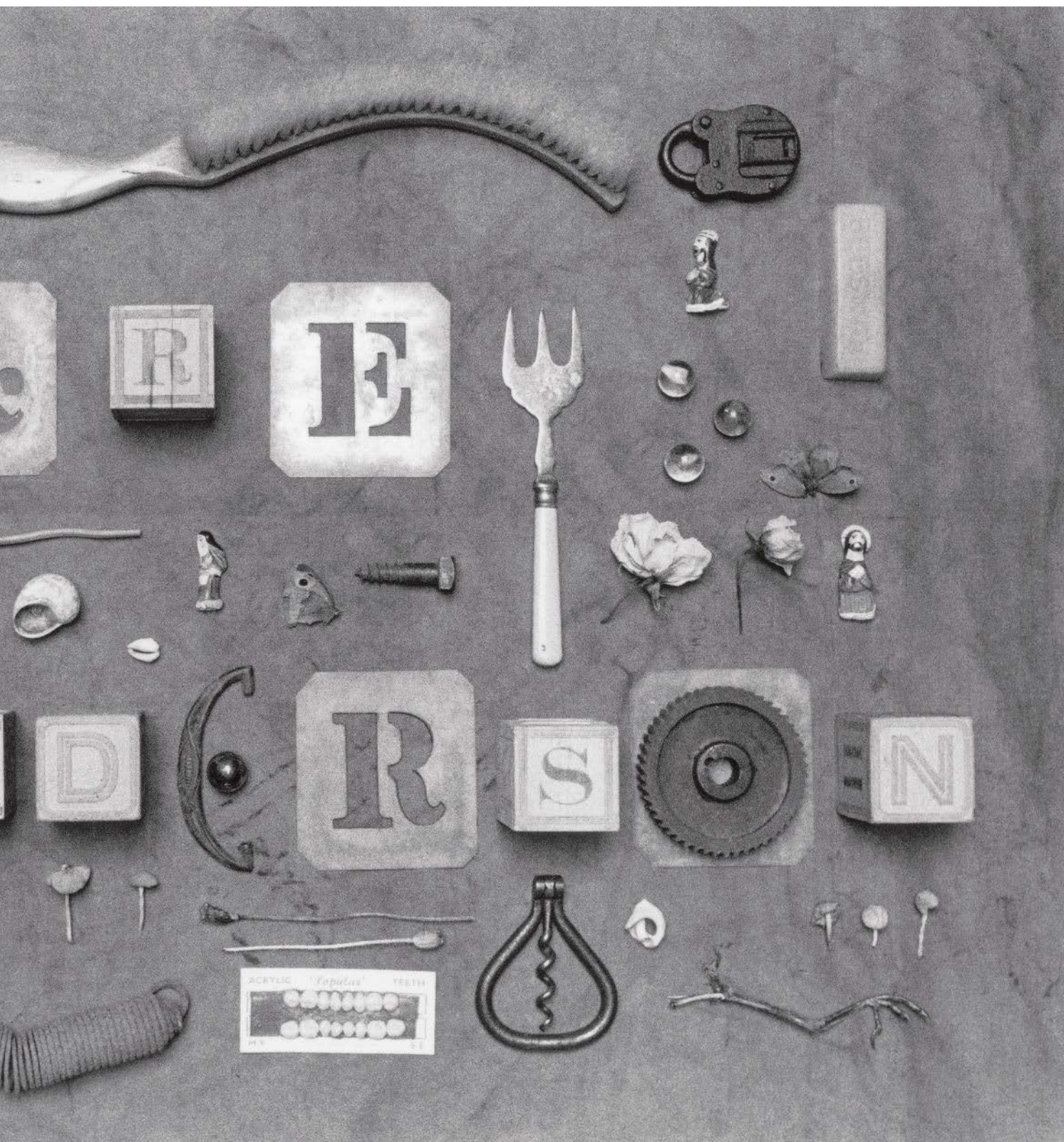
I work with still life a lot. It's a great genre because you're not weather-dependent. If you have the space you can set up a

scene, take your time processing the film and developing the print, and then decide if you're happy. You can then repeat the process as much as you want because there's no need to dismantle the scene. You can leave it lying around for six months. That's not the case if you're shooting landscapes because the weather and light are so variable. You have as much time as you like to tweak and reconsider with still life so there's no pressure.



If you would like to read more about paper negatives, Andrew's book **Paper Negative Photography** is available from [www.blurb.com](http://www.blurb.com), price £15





My studio used to be in an attic space and the only available light was from one skylight. When I shot my still-life images, it was under that skylight. That's where I took this shot and you can see the reflections in the glasses in the top-left corner. I do own a studio-flash, but I've always preferred daylight. The shot here is very evenly lit, so there are no deep shadows making things uneven.

I printed this on the new Ilford Multigrade FB Cooltone paper. It's such a sharp, crisp

paper and really exposes the grain on the image. I've been testing it recently in my darkroom.

When I'm trying out paper, there are a few things that I'm looking for. With a Multigrade paper the advantage is you can get the tonal range of the paper to match exactly the tonal range of the negative. You can expand or contract the contrast. What I've loved about these Ilford papers for quite some time is that you can retain tonality in the highlights,

yet you can still see something in the shadows. This paper has a good black to it and a great separation in the tones. Basically, the contrast is a lot more even, which I didn't have on my previous prints of this image. If you compare the detail you're seeing in the glasses with the detail you're seeing in the shadows underneath the blocks, you'll see what I mean. It's an impressive paper and hopefully it's one element that will help keep darkroom skills alive in the coming years. **AP**

**Andrew Sanderson**  
was talking to  
**Oliver Atwell**





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ANDREW SYDENHAM

# Daylight still life

The Amateur Photographer Masterclass with **Andrew Sydenham**

**Andrew Sydenham** gives two AP readers a workshop on how to use daylight to their advantage when shooting still-life set-ups, even in the winter. **Debbi Allen** reports

**WHEN** organising an AP *Masterclass* for the winter months, indoor events tend to be a bit safer. The British weather, however, being as it is, actually gives us a gloriously bright and sunny day for our *Masterclass*.

We're hosting our event in one of the upper rooms of the AP office in London, with fantastic views across to St Paul's Cathedral. We're not here to shoot the landmarks, though, or to point our camera at the cloudless skies outside. We're focusing indoors with a workshop on how to set up and shoot still-life photos, with nothing but natural daylight.

'It's the kind of thing that looks really professional,' Andrew says. 'But it can actually be done with very little time, space

or light. If you have a conservatory, you really need little else apart from your camera and some props.'

Andrew had provided us with a wealth of props from which to choose. From unusual-looking fruits and gourds to fresh flowers, pewter pots, old books, chopping boards, materials and hand-made papers.

With just two AP readers, Sarah and Graham, joining us today, each gets their own table to dress next to the floor-to-ceiling window. Andrew lets Sarah and Graham choose their own props and arrange them as they see fit, before stepping in to offer advice.

Sarah is more comfortable with the styling, having practised her skills at home. 'I'm a

fan of fine-art paintings and draw inspiration from them,' she admits. Graham is a bit daunted by the choice, but starts by selecting a few simple objects and builds on that.

As well as styling their own shots, Andrew is keen for the pair to experiment with modifying the natural light. He suggests shooting the same set-up with just daylight, with a diffuser over the window, and then with a mirror to reflect the light back onto the scene. He also suggests colouring the mirror by covering it with small pieces of coloured gel, and using a piece of black card to dampen highlights instead of creating them.

'I'll be going to the DIY store to buy mirror tiles now,' Sarah jokes after seeing the effects.

After setting up a few scenes, Graham admits that he's still struggling and Andrew thinks he can help. He sets the pair a 5min challenge. To help them both with thinking about a scene, they must select their props and lighting, style the shot and take their photo within the 5min limit.



## Your AP expert...

### Andrew Sydenham



Andrew Sydenham has been a London-based studio photographer for more than 20 years, working for various editorial and advertising clients. He has contributed to more than 100 books and magazines. He provides product photography for *Amateur Photographer* and *What Digital Camera*, and is passionate about lighting techniques and equipment. Andrew also teaches on Foundation in Photography and Foundation in Digital Photography SPI courses.

## About the readers

### Sarah Brooke



Sarah describes herself as an amateur photographer, although she is an ex-semi-pro sports photographer too. 'I wanted to improve my still-life techniques and hopefully learn new ways of working with the camera and producing different composition and ideas for set-ups,' she says.

### Graham Parry



'I've hardly done any still-life photography and hadn't got a clue how to construct or set up the subjects,' says Graham. Other than still life, Graham describes his photography as 'very experienced'.

As the day darkens, we pack up to head home. Both the AP readers enthuse over what a great day they have had, with Sarah saying, 'I learned so much, especially using depth of field more creatively. Also, how to rumple cloth in an artistic manner!'

Graham agrees, and explains, 'If you want to try this at home, start with something very simple and build it up, exploring the various interactions of objects with each other: size, texture, shape, colour, natural and man-made, orientation, and so on.'

## Coloured gels

♦ 'This was set up by me and is very much the style of composition that I enjoy doing,' says Sarah, 'but Andrew had suggested and encouraged me to use a very wide aperture, which is something I don't normally do. He also suggested lighting the background with a gel on a mirror to produce some additional interest.'

'I feel that his suggestions really worked with the composition, giving it the vintage feel I wanted.' This was shot on a table in the middle of the room, with no diffuser on the window.'

SARAH BROOKE



SARAH BROOKE



## Black cloth reflector

♦ This image by Sarah was shot on a table with side lighting from the window, but with a diffuser to soften the highlights and Andrew holding his suggestion of a black velvet cloth the other side to give more depth in the shadows. We took a variety of shots with various reflectors and mirrors to add and subtract light, but the darker style seemed to work much better with this composition. A vignette was added in post-production.



Window light



ANDREW SUDENHAM

Diffuser



ANDREW SUDENHAM

Red gel



ANDREW SUDENHAM

Blue gel



ANDREW SUDENHAM

## Simple changes

◆ Andrew took this series of images to show how a small change can have a dramatic impact on a photo. One shot was

taken with window light, one with a diffuser, one with a red gel over a mirror reflector held to one side, and then another with a blue gel. The effects are subtle but make a huge difference.



SARAH BRODIE

## Pentax Macro

This shot of Graham's was taken on the fantastic Pentax 100mm macro lens, allowing Graham to fill the frame and achieve some wonderful depth of field effects. The result of one of the 5min challenges, it shows some real progression from Graham, encapsulating all that he had learned during the day.



GRAHAM PARRY

## Finding subjects

◆ Using an ancient tea towel and some even more ancient potpourri has provided some great textures. The orange was ripped open in this shot to provide a contrast with the old and dusty nature of the other items in the image. The blue background was to contrast with the yellow and orange tones in the picture. Sarah applied some sharpening in post-production to bring out detail, and a little dodging to bring out the finer points of the box.

SARAH BRODIE



GRAHAM PARRY



## Creating balance

◆ Styling still-life shots isn't just about the light – it's about learning to balance the width and height, as well as finding harmony between too few, and too many, objects. As Sarah says: 'I wanted the composition to interest the viewer, without it being too busy. I was trying to achieve an interesting effect

with the many different textures, surfaces and all the different contrasting colours. I added the leaves to the bowl to give some height to the composition and to balance it.

'Andrew suggested using a mirror to add light to the background, further enhancing the bright colour while bringing out the leaves and the detail. This he did by holding it at different angles until it was correct.'



ANDREW SPIDHAM

## Square format

◆ As we were shooting on tripods, both Sarah and Graham were sticking with landscape format for the morning. However, Andrew encouraged them to experiment with portrait, and even square format, like Graham's photo here, to see if they would also work.





SARAH BROOKE

## Simple styling

The simplest composition of the day, this started out as just a mince pie on the board before Andrew and Sarah gradually developed it into an open mince pie to show off the filling. A jug was then placed in the background to give the feeling that the pie was just about to have cream poured over it.



SARAH BROOKE

## Do it at home

◆ To try daylight still lifes for yourself, start with just a single subject, like this flower. Set up next to a window with a 100mm lens, and use a narrow depth of field, low ISO and tripod for best effect. Experiment with colouring the light, either by placing a diffuser over the window or using a mirror with a warm colour gel (use sweet wrappers if you have any), as Andrew did here.

## 5min challenge

◆ 'We were given just 5mins to collect some props from the table, set them up and shoot them all,' explains Sarah. 'So this was my set-up, using bright colours, smooth textures and contrasting them with an old chopping board.'



## Would you like to take part?

**EVERY** month we invite three to five AP readers to join one of our experts on a free day's assignment. Our experts include **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture), **Luke Massey** (wildlife), **Andrew Sydenham** (studio) and **Heather Angel** (still life). Our next confirmed *Masterclass* will be with **Tom Mackie in Newcastle**. To take part, visit [www.amateurphotographer.co.uk/masterclass](http://www.amateurphotographer.co.uk/masterclass). Please state which *Masterclass* you would like to attend and include your name, address, email address, daytime telephone number, some words about your work and three or four images.



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# Keep it simple

AP reader **Rob Irving** has travelled the world and captured some terrific images. He tells **Jon Stapley** why travel photography is about much more than the best kit

**'JUST** in case you can't tell,' says Rob Irving, as our chat draws to a close, 'I like photography *a lot*.'

It's easy to believe. Having begun what would blossom into a career with product photography in the 1990s, Rob now spends as much time as he can travelling the world, camera in hand.

As well as commuting between London and his home in Denmark to teach photography, he's also found time to visit Thailand, northern Africa, the Middle East, Burma, south-east Asia and plenty of places in Europe with the express purpose of taking great pictures. And the most valuable lesson

he's learned? That travel photography doesn't need to be complicated.

'I like to keep it simple,' he says. 'I've got a camera around my neck, a battery in my pocket and that's all I need. I'll have some spare CF cards as they take up no room, but if I'm out and about there will always be pictures I can make with what I've got.'

## THE RIGHT TOOLS

When you're keeping your gear to a minimum, it's more important than ever to have exactly what you need. For Rob, this began with one camera and a 40mm pancake lens, which he discovered was

perfect for the kind of photography he wanted to create.

'That 40mm lens was beautiful because it's just so tiny,' he explains. 'Put it on a full-frame DSLR and the camera's still tiny. What I did on my last trip was get very close to local Thai people, and part of that is being unobtrusive, and part of being unobtrusive is not totting a big black box that is going to create a separation between you and your subject.'

Rob has made an art of eschewing the unnecessary. He finds no use for a camera bag when his camera is always on his person. A multitude of lenses may open up opportunities, but it also necessitates frequent changes.

'Even though with a full camera bag you could take an array of different pictures, I don't think they're necessarily going to be better,' he says. 'I think it's best to stick with what you've got.'

This solution extends to accessories, too. Does he use a tripod? 'If you find that you need a tripod, try shooting something that doesn't,' Rob says. A polariser? The same applies. The key is not to let yourself get so bogged down in a rucksack full of equipment for specific

## Above: 'Lawa Hill Tribe'

Canon EOS 5D Mark II, 40mm, 1/50sec at f/5.6, ISO 400





hypothetical eventualities that you miss the perfect shot.

'I think that's the point, not to overcomplicate things,' he says. 'Look at what you've got and learn it, learn its parameters. Once you've done that you've mastered it, and when you've mastered it you don't have to think about it any more. All you have to think about is what you're taking pictures of.'

### THE APPROACH

This simple, minimalist approach doesn't apply just to kit – it permeates every aspect of Rob's photography. He shoots selectively and edits as he goes, which is a habit that he freely admits comes from growing up with film.

'I don't want to get back home and find that I have 2,000 images to trawl through,' he says. 'There's no time in the day for that. If the light's good, I find a composition within that light and then go with that idea. I don't take a million pictures. I'm not on motordrive – I'm considering and anticipating the next moment.'

While this is a considered approach,



## ROB'S CAMERA

**ROB USES** a Canon EOS 5D Mark II, which has been a trusty companion for several years. Although he says he expects to upgrade to a Mark III in the future, right now the Mark II gives him everything he could ask for.

'I like full-frame chips,' he says. 'As the chip gets smaller, the depth of field gets larger, so for a given lens the bigger the chip the less you have in focus. You actually have much more control over pinpointing focus. And, of course, with full frame you get the full range of lenses.'

The only criticism Rob can really level at the EOS 5D Mark II is that its bulk is perhaps a little larger than he'd like. When pressed, he admits that in an ideal world he might use the slightly smaller EOS 6D.

'However, I'm not bothered about massive frames per second,' he says. 'I've used cameras with massive frames per second, and I've learned that just bursting away doesn't mean you'll get the shot. You still have to anticipate where you think something is going to happen.'



**Top: 'Fishing Village on Koh Yao Yah'**

Canon EOS 5D Mark II, 24-105mm, 1/250sec at f/6.3, ISO 160

**Above: 'Lisu Hill Tribe', Thailand**

Canon EOS 5D Mark II, 40mm, 1/40sec at f/2.8, ISO 1000

**Right: 'Amphawa Floating Market'**

Canon EOS 5D Mark II, 24-105mm, 1/320sec at f/4, ISO 400

it's also one that is very much unplanned. Rather than going out with shots in mind, Rob is looking for what shots are there and reacting to them. This is an approach that very much informs the way he travels.

'I don't think you should plan too much, especially if you're going somewhere that you've never been before, because you want opportunities to unfold in front of you,' he says. 'If you have a rigid structure, then that's not going to happen.'

This attitude has led Rob into some hairy situations at times. Three years ago he crossed North Africa and the Middle East during conflicts between Israel and Hamas, a trip he describes unequivocally as the scariest of his life.

'But what you learn is that worrying doesn't matter,' he says. 'Nothing bad has ever happened to me.' He pauses, and then

continues: 'I mean, yes, I've been arrested twice. It was with my friend in Egypt. We didn't know why – it turned out for no good reason!'

So Rob's definition of 'bad things happening' may differ slightly from that of other people, but as far as he's concerned things have always come out all right in the wash.

'Experience has taught me that the things you think might happen, don't,' he says. 'It's the stuff you don't expect to happen that does, and then you just have to deal with it as you would in everyday life.'

### THE STORY BEHIND THE SHOT

The images on these pages depict Rob's recent trip to Thailand, which produced many great shots, but one in particular caught our attention. Depicting a woman





**'Lisu Hill Tribe'**  
Canon EOS 5D  
Mark II, 40mm,  
1/30sec at f/2.8,  
ISO 400

eating a simple lunch on a hard wooden floor (above), it's a simple story but effective enough that we wanted to know more.

'That's Tutu. She's about 24, and she's the wife of Sag,' Rob explains. 'They live with his parents, which is part of the culture of that tribe. I'd stayed with them for a few nights, and one day when she was having lunch I asked if she minded me photographing her.'

Rob had come to this house after renting a motorbike and heading out with the intention of staying in some of Thailand's hill villages. The shot was taken in the second house he stayed in on that particular jaunt.

'What I love about this is that on the left-hand side of the scene you've got an open door, and that's the only light coming in,' he says. 'That's their kitchen space – they don't have chimneys, just cracks in the ceiling, so it's all very sooty and matt black. This completely deadens the light, so all you've got is that strong directional light.'

It may have been a tricky shooting situation, but in this case it produced a great-looking image – so much so, in fact, that Rob says in the future he would like to recreate it with a flash unit.

'At the time I was using f/2.8 and ISO 1600, which is about the limit of my camera before it gets a little grainy,' he says. 'I think I took four frames and that was my favourite because that's the one where there's a sort of catchlight over the cat. Also, even though it's probably shot at about 1/30sec, Tutu happens to be still at that point. The other frames had a bit too much movement.'

Best of all, not only did Rob get a great picture out of his stay, but he also made some good friends.

'They were lovely, and I'll be going back soon in the summer,' he says.

#### COMMON GROUND

Making friends is also a vital part of Rob's photography, even more so than the kit he uses. Although not being observed is integral to many of his candid street shots, a huge number of his pictures have been made possible through the brief but strong connections he has formed with people on his travels. It may sound daunting, but Rob stresses that the communication barrier isn't as restricting as you might think.

'You just have to do it, and realise that you're with another human being,' he says. 'Although you have no shared culture or language, there is a sort of language between you.'

This isn't that surprising when you think about it. While most people in a hill village in Thailand will not understand the question, 'Can I take your picture?', the significance of pointing towards a camera that's constantly dangling around your neck is hardly going to be missed by anyone.

'All you need to do is start communicating as best you can and see where it leads,' Rob says. 'I have found that people are just as interested in me as I am in them, so we both gain from the experience. Humans enjoy the attention of others.'

The trick, once again, is to keep it simple. **AP**



Rob Irving runs photographic tour workshops in a huge variety of locations around the world, as well as photographic classes. You can find out more about his tours at [www.worldphotoadventure.com](http://www.worldphotoadventure.com) or visit his personal site at [www.robirving.com](http://www.robirving.com)

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## Michel Hersen USA

Michel's images have appeared in AP's *Reader Spotlight* pages many times, but we're always delighted to welcome him back when he delivers another superb set of images from his ongoing projects on America's National Parks. His composition and eye for colour are exceptional, so sit back and enjoy. To see more of Michel's images, visit his website at [www.photographybymichel.net](http://www.photographybymichel.net).

### Peacham Pond

**1** The trees on the edge of the frame provide a perfect border in this shot, taken from Owl's Head Mountain in Vermont  
Nikon D7100, 18-200mm, 1/20sec at f/20, ISO 200, tripod, polariser

### Path to Diana's Bath

**2** Michel has captured the vivid colours of this forest in Bartlett, New Hampshire  
Nikon D7100, 18-200mm, 1sec at f/18, ISO 200, tripod, polariser

### Sunset on Quahog Bay

**3** The waterline neatly bisects this calm, peaceful image taken in Maine  
Nikon D7100, 18-200mm, 1.6secs at f/18, ISO 250, tripod, polariser

### Misty Ridgefield Morning

**4** There are so many elements to this shot taken at a wildlife refuge, such as the birds, the delicate branches, the mist and the colours  
Nikon D7100, 18-200mm, 1/640sec at f/13, ISO 1000, polariser



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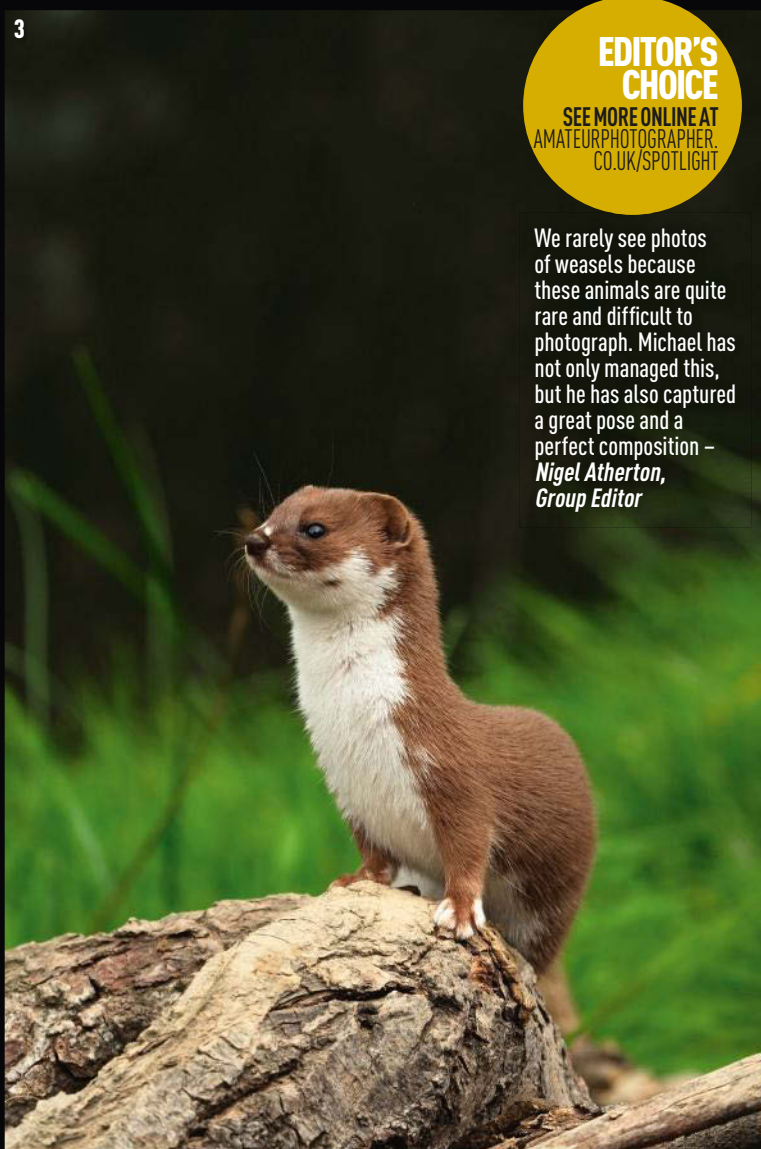




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### EDITOR'S CHOICE

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We rarely see photos of weasels because these animals are quite rare and difficult to photograph. Michael has not only managed this, but he has also captured a great pose and a perfect composition –  
*Nigel Atherton,  
Group Editor*



## Michael Rose

### Hertfordshire

When Michael used to go on walks in the countryside, he would always find himself returning home with a feeling that something was missing. He didn't manage to pin it down until a Praktica SLR and some black & white film provided the answer. His kit has been upgraded a little since then. 'Having control of a high-tech camera and being able to see your results almost instantaneously is a great challenge to your photographic skills,' he says.

#### Black swan

**1** Key to this image was getting the eye in pin-sharp focus, which Michael has pulled off perfectly

Canon EOS 400D, 100-400mm, 1/400sec at f/9, ISO 400, monopod

#### Red squirrel

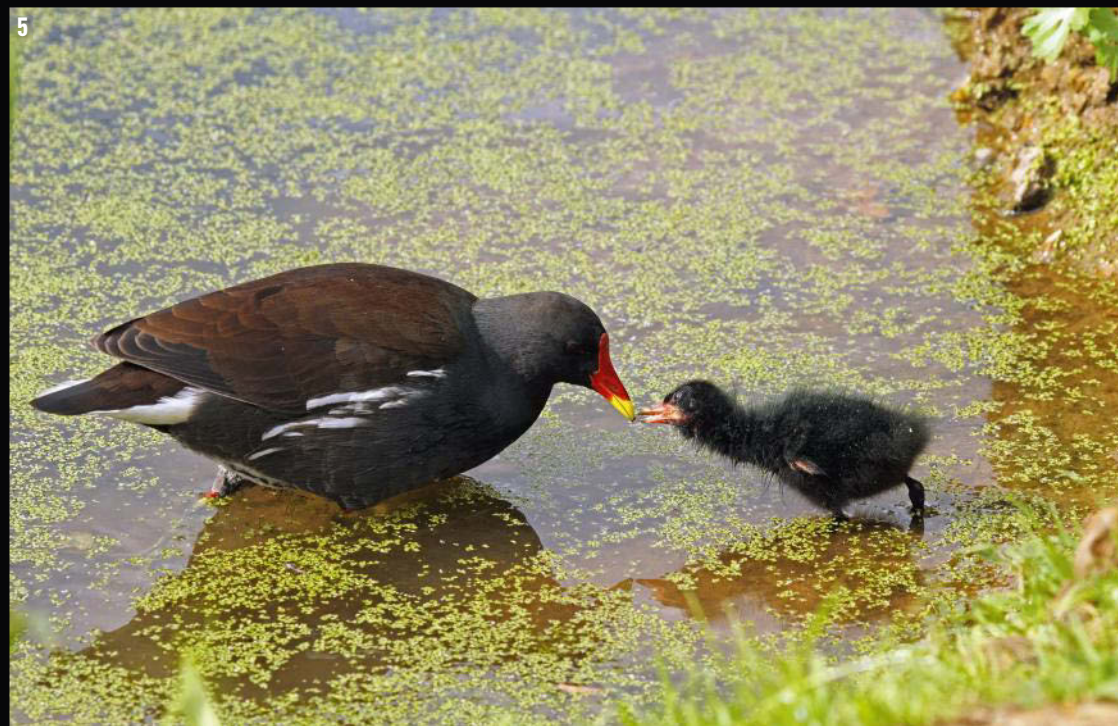
**2** Red squirrels are beautiful animals, as Michael shows in this characterful portrait

Canon EOS 400D, 100-400mm, 1/125sec at f/10, ISO 400, monopod

#### Weasel

**3** Weasels are fast animals and notoriously hard to photograph. Michael had to wait for his moment to capture this one

Canon EOS 400D, 100-400mm, 1/200sec at f/9, ISO 400



#### Stonechat

**4** Michael balanced a beanbag on his car door for this shot. A wildlife photographer should always be ready to improvise

Canon EOS 7D, 100-400mm, 1/400sec at f/5.6, ISO 500, bean bag

#### Moorhens

**4** This candid shot captures the intimacy between an adult moorhen and its chick

Canon EOS 7D, 100-400mm, 1/320sec at f/8, ISO 400, monopod

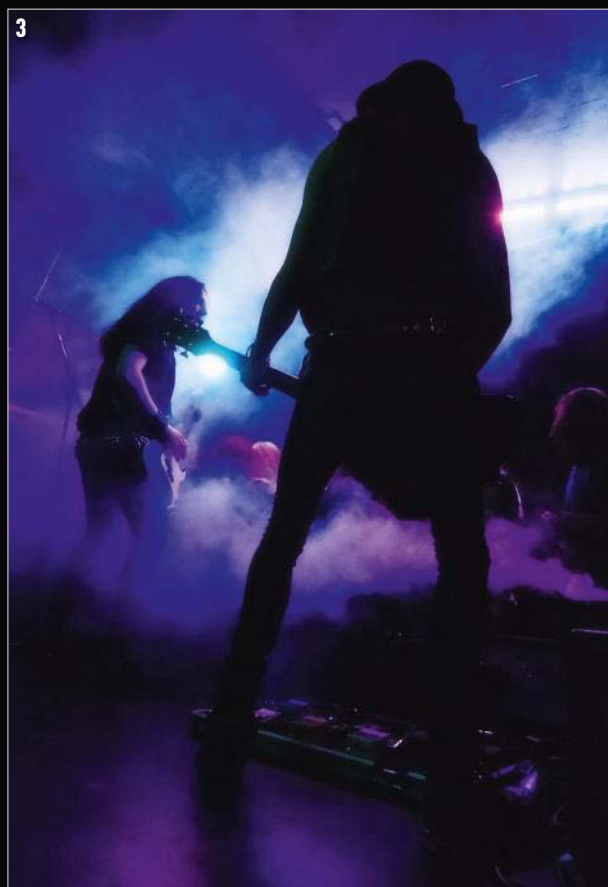




1



2



3

## John Powell East Sussex

John learned his photography skills from his father, and now at 56 he is loving every opportunity he gets to shoot live bands at gigs. 'Live music, a beer and my camera – perfect!' he says. When not photographing musicians, John also likes to shoot aeroplanes, and he says he's trying to get the hang of landscapes. Fortunately, he's got plenty of scope to practise: 'Digital imaging has given me a never-ending box of film!' he says. To see more images by John, visit his website at [www.johnnypowell.net](http://www.johnnypowell.net).

### Hornet

1 This is a great shot, capturing both the energy of the band and the atmosphere of the crowd

Nikon D300, 11-16mm, 1/200sec at f/4, ISO 3200

### Spector

2 The wide angle has allowed John to pack as much into the frame as possible

Nikon D300, 11-16mm, 1/160sec at f/2.8, ISO 3200

### Hornet

3 A clever vantage point allows John to use the stage lights to create the strong silhouette

Nikon D300, 11-16mm, 1/160sec at f/4, ISO 3200

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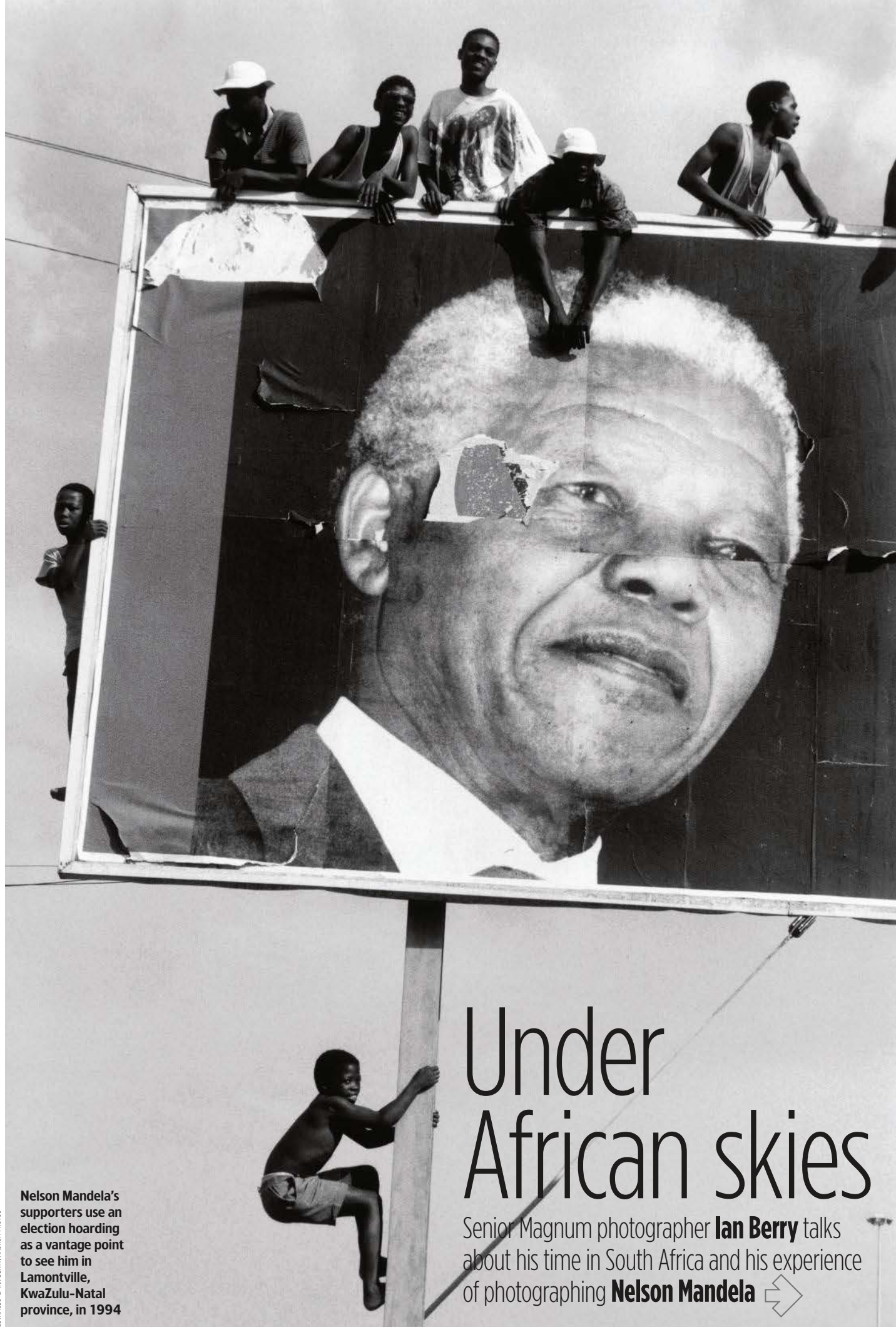
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Nelson Mandela's supporters use an election hoarding as a vantage point to see him in Lamontville, KwaZulu-Natal province, in 1994

# Under African skies

Senior Magnum photographer **Ian Berry** talks about his time in South Africa and his experience of photographing **Nelson Mandela** ➔



**Left: Mandela is shown visiting Mrs Urbania Mothopeng, the sick wife of the former leader of the PAC, a rival organisation to Mandela's ANC, 1994**

**Right: A young Mandela, photographed by Berry while acting as the defence lawyer during the Treason Trial of 1961**

**Below left: Protestors in Sharpeville run for their lives as police fire live rounds into the crowd in March 1960**



## THE SHARPEVILLE MASSACRE

**ON 21** March 1960, Ian Berry was sent to the police station in the South African township of Sharpeville by *Drum* magazine editor Tom Hopkinson. Thousands of black residents had gathered to demonstrate against the 'pass' laws, which were used to restrict the movement of black people and as a reason to arrest them. In the massacre of unarmed protesters that followed, 69 people were killed and 180 injured.

'I was standing behind the crowd with a couple of Leica cameras,' Ian recalls. 'Suddenly, the police opened fire on the crowd and people started running for their lives. People were shot in the back as they went past and fell to the ground.'

'When the guns stopped firing, I was the only man standing. It was over very quickly. The pictures I took that day weren't any good. However, one good thing came out of them. When I was giving evidence at the subsequent trial, at which the surviving protesters were charged with affray, I could show that the police fired on demonstrators who were running away. I also showed that the police reloaded their weapons, which they denied.'

'Those pictures led to the case against the protesters being dropped. *Drum* never ran the pictures as the owner was too scared that the magazine would get closed down, but later they were sold to an agency and published around the world.'

➡ **IN 1952**, when I was 17, I left my family home in Lancashire and went to live in Johannesburg, South Africa. I went there for two reasons: first, I felt like getting away, and second, I didn't want to get dragged into my father's business. In those days you could get supported fares to several countries, including Canada, South Africa and Australia. I chose South Africa because I thought I would be seeing lions on the streets of Johannesburg.

However, I needed to have somebody to back me for the first year. I wanted to be a journalist and was a keen amateur photographer, and fortunately my family knew a South African professional photographer, Roger Madden.

Although he was mostly doing industrial photography, going to work for him turned out to be a good experience for me. Roger had been an assistant to Ansel Adams and was totally clued up on lighting and 5x4 photography. I had the opportunity to learn a lot from this guy. I knew in the long term it wasn't what I really wanted to do, but it was a good education.

I had arrived in South Africa as a young white kid, essentially straight from school, and I accepted the apartheid system. The only Africans with whom I came into contact were servants. I wasn't a political animal. It was only through the experiences that followed that I began to question the status quo.

After working with Roger, I got jobs on South African newspapers. Then I worked for the magazine *Drum*, after Tom Hopkinson, who had edited *Picture Post*, took over as editor in 1958. At this point, I was forced to think about the political scene because I would go on a job with a black

driver and a journalist, but we couldn't stop for a cup of tea on the way because we couldn't go into the same cafés. At night, they would drop me off at the local white hotel and they'd find somewhere to doss down in a local township.

The black journalists didn't have passes to travel around, so they got arrested all the time. When that happened, Tom and I would have to go down to the police station to bail them out. Tom went because of his professional credentials and I went to photograph them if they'd been badly beaten up. So the whole thing really came home to me.

Then, in 1960, I was the only person to photograph the Sharpeville massacre (see left). Amazingly, things didn't change immediately after Sharpeville. The government panicked, there was no control, everything was in flux and I thought this was going to be the big change, but it didn't happen.

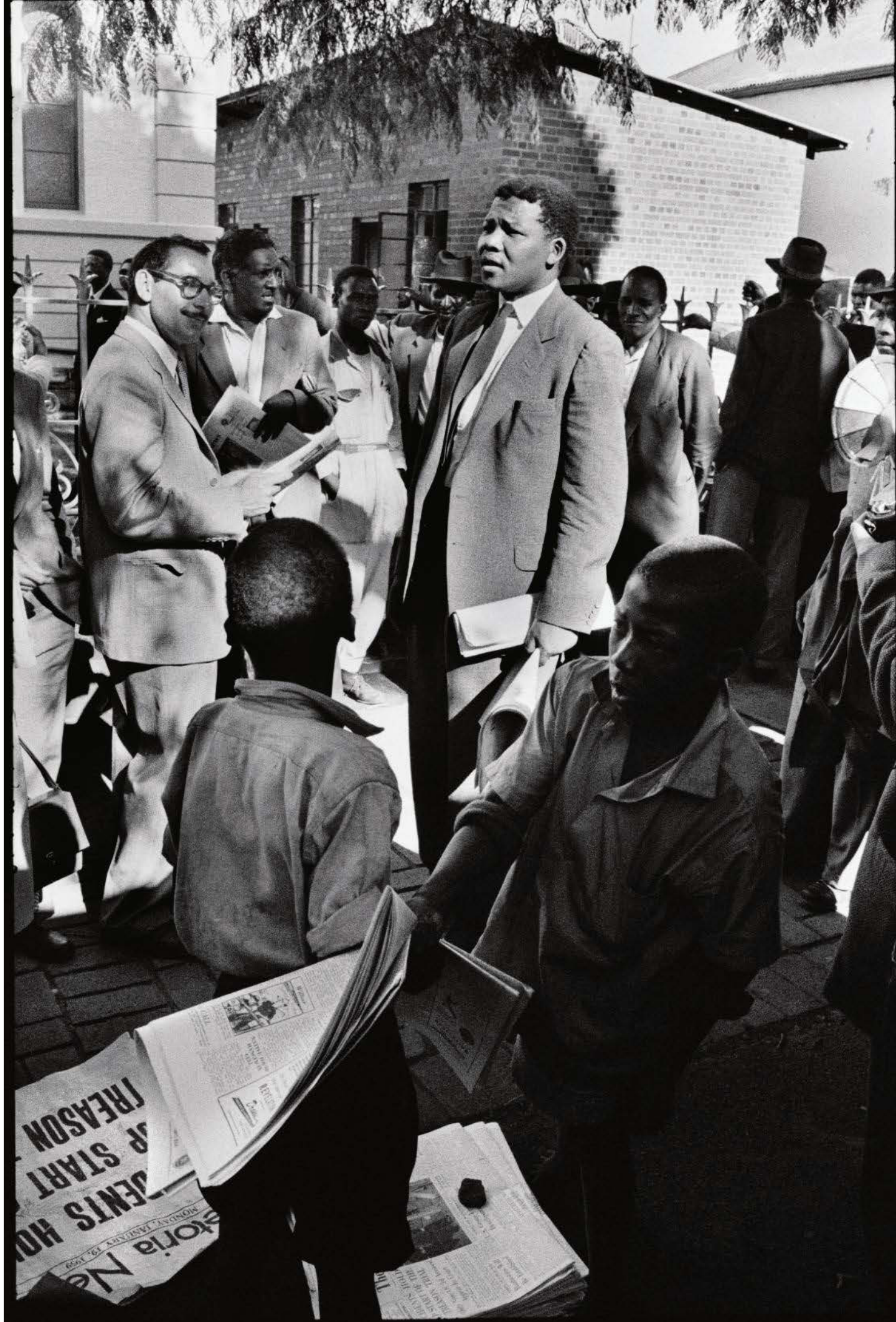
## PHOTOGRAPHING MANDELA

I first photographed Nelson Mandela in 1961. At that time, he was a lawyer defending himself and around 60 others in the Treason Trial, the first major South African trial of its kind. I was there to photograph Albert Luthuli, leader of the African National Congress (ANC) and Robert Sobukwe, founder of the Pan Africanist Congress (PAC).

Mandela was a minor figure at that time, compared to them, and I just took a few casual pictures of him. One of them showed him talking to a group of people with newspaper boys in the foreground (right), which I took to show he was on the street and not in prison. The











case against Mandela and the others was dismissed, but a year later he was imprisoned and not seen again until his release, 27 years later.

Unfortunately, I missed out on photographing him when he came out of prison in 1990 because at that time I was banned from South Africa, although the authorities never gave a reason why. I had been sent a letter by the government basically saying 'don't come back'. I heard they had a list of about half a dozen journalists and banned us all at the same time. However, I was later allowed to return, and when the first South African elections were about to take place in 1994, I followed Mandela all around the country.

Most of his speeches were given in football stadiums with barbed wire surrounding them and around 100 photographers all trying to get pictures. I usually waited until he walked through the crowds and got near to me, and sometimes shot with the camera held over my head. It was hard to get close to him. The best-known picture I took at that time wasn't of Mandela himself, but showed his face on a huge election hoarding with kids climbing over it (see page 35).

During the election I photographed Mandela visiting Mrs Urbania Mothopeng (the wife of PAC leader Zephania Mothopeng), who was ill (see page 36). There were two or three people in the room at the time, but afterwards I got to chat to Mandela personally.

The ANC and PAC had been at loggerheads, so I was interested that he had taken the trouble to visit Mrs Mothopeng. Mandela simply said to me, 'At the end of the day, we're all on the same side.'

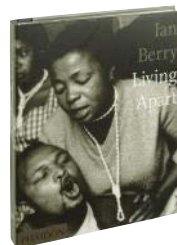
He was a very nice guy and had a good memory for faces, and later if he saw me among the photographers he would come over and chat to me. It was nice to be recognised and that he had time for me, when I was just another foreign photographer. I've photographed political leaders such as De Gaulle and Mrs Thatcher, and they had a very different attitude. Mandela had time for people and was really open to casual conversation.

I photographed him being sworn in as president in 1994 and at events he attended afterwards, but didn't have the chance to speak to him again.

## PAST AND FUTURE

I have returned to South Africa a number of times since I left in 1962. I've had a real interest in the country and the political scene, because it was interesting to see it develop. I wanted to show an aspect of South African life that people avoided or didn't know about: the relationships, not just between the blacks and whites, but also between Afrikaners and the English, between Indians and Africans, and so on. I found that fascinating and it was very difficult to show these different racial groups together.

## Mandela chats with a young white boy while visiting a mixed race high school in Johannesburg, 1995



A wide range of Ian Berry's work in South Africa, from the 1950s to the 1990s, can be seen in his book, *Living Apart: South Africa Under Apartheid* (published in 1996 by Phaidon, priced £45, ISBN 978-0-714-83523-5)

One picture I shot on a white beach in 1984 had shown how things were beginning to change. There were different beaches for white people, Africans, coloureds and Indians, and you had to stick to them. I was on a white beach and saw two black guys running in front of a white couple. Instead of chasing the black guys away, the couple ignored them. Even a couple of years previously, that wouldn't have happened.

I'd hate to predict where South Africa is going today, as I'm out of touch and not seeing the country on a day-to-day basis. However, I know that the whole atmosphere has changed since I lived there.

The last time I went, about five years ago, central Johannesburg was a no-go area and I didn't want to get out of the car as there was a great risk of being mugged. On one occasion, I hired a man with a gun to walk 50 yards behind me when I was walking along the street and he saved me from being mugged twice in a morning. Most of my friends have now left the country, or live in highly fortified houses.

Mandela was a very pragmatic leader with great charisma, but the presidents who have followed him haven't had the same personal qualities. Someone of his high calibre is needed to lead the country, otherwise I think South Africa faces a very uncertain future. **AP**

**Ian Berry was talking to David Clark**





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AP guide to...

# Composition

It is easy to cram your compositions with too much detail, but as **Lee Frost** demonstrates, by keeping things simple your images can be far more effective

**I'M A DEVOTEE** of the KISS approach to photography – Keep It Simple, Stupid! Cluttered compositions can be confusing. They lead to sensory overload, and lose our attention instead of holding it because we can't quite make out what's going on. Yet once you start stripping away unnecessary details and get back to the bare bones of the subject or scene, you'll quickly realise how little is required to create a photographic masterpiece.

When it comes to compositional

decluttering, weather conditions can both help and hinder. On clear sunny days our senses are bombarded with colour and detail, with the world looking sharp and shiny, and visibility seeming to go on forever. Throw some mist or fog into the equation, though, and it's a different story. Scenes are simplified and fine detail is lost. In some cases, visibility is reduced to just a few feet and only the boldest features stand out. The landscape takes on a minimalist form that's incredibly evocative.

Once you start looking, you'll find endless subjects to shoot – and they needn't be picture-postcard pretty, either. Everyday things such as lampposts, trees and telegraph poles peering out of the gloom can work well. Don't shoot a whole bunch of them, though, as just the one will be enough. Remember – less is more.

Bridges, roads, paths and fence lines work well because as you look along them, they slowly fade to nothing. They vanish into the distance, and

**Simple colours and shapes can be just as attractive as picture-postcard scenes**



in doing so leave the viewer wanting and wondering. The same applies to lakes, lochs, rivers and ponds: in misty or foggy weather, the far bank is often obscured as the grey water merely merges with grey mist. Islands seem to float in a sea of nothingness, while stepping-stones fade into space.

A few years ago, I was leading a photography workshop in the Lake District. One morning, the group and I headed over to Grasmere to capture the lake and distant fells bathed in winter sun. Unfortunately, when we arrived it was so misty that we could barely make out the edge of the lake, just metres away, never mind the far shore. Initially, my heart sank – I'd dragged a dozen photographers out of bed for a dawn shoot and the sun was nowhere to be seen. However, once we'd accepted that there wouldn't be any golden sunlight that morning and started to search along the shoreline, images began to materialise – images we would never have planned to take.

Suddenly, perfectly ordinary boulders partly submerged in the shallows became wonderfully photogenic – natural sculptures seemingly suspended in grey nothingness. Overhanging branches took on a mysterious form, like menacing fingers reaching into the gloom. Even the concentric ripples created when water droplets plopped into the mirror-calm surface of the lake took on a whole different meaning. By the time we adjourned for breakfast, everyone agreed that not having a perfect sunrise was actually a blessing because we had learned far more by being forced out of our comfort zone and into an alien monochrome world.



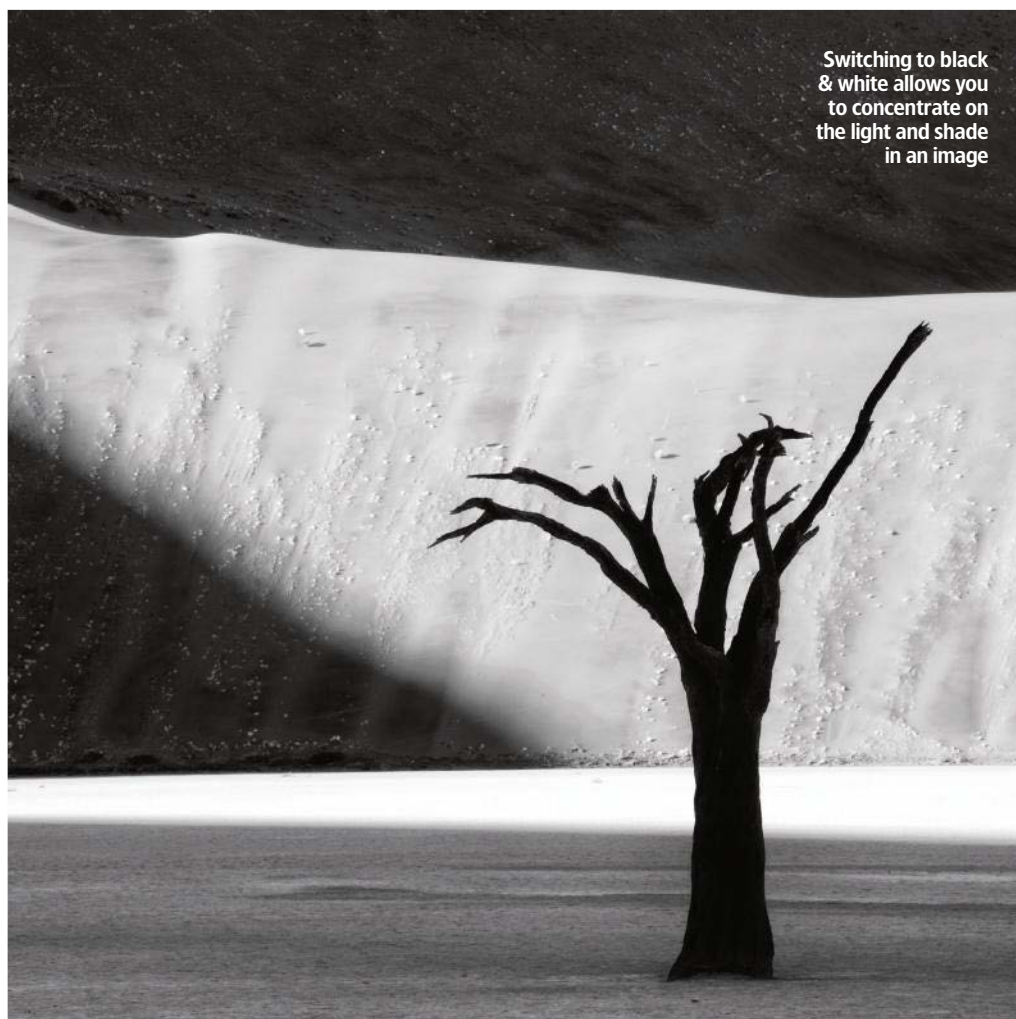
**Top:** The soft muted colour of this image allows the eye to focus attention quite clearly on the boat

**Above left:** Simple objects can create striking subjects when placed against a subtle background

**Right:** Look for bold and contrasting colours. Here the tree placed on the rule of thirds point provides a sense of scale







Switching to black & white allows you to concentrate on the light and shade in an image

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Alter your exposure to create washed-out backgrounds, while keeping the subject almost as a silhouette



Where nature doesn't simplify the scene for you, you need to do that yourself. A telephoto or telezoom lens is useful, allowing you to home in on selected areas and exclude anything else from the composition that overcomplicates it. The longer the focal length, the narrower the angle of view and the more selective you can be – the top end of a 70–200mm or 75–300mm will be ideal for isolating details in a scene.

Telephoto lenses also compress

perspective so the elements and planes in a scene appear crowded together. This can help to simplify an image by making it appear 'flatter', especially in misty or foggy weather – think of an avenue of trees or ranges of hills stretching into the distance. Also, don't forget about shooting with your telezoom at its widest aperture, so depth of field is minimised and the background is thrown out of focus. This is a great way to play down a





**Bold geometric shapes and colours can be very striking**

➡ distracting background and make your main subject stand out.

Wideangle lenses can also be a great ally. Given their field of view this may seem like a strange suggestion, but because wideangle lenses seem to 'stretch' perspective and have the ability to swallow up whole scenes, they allow you to take a single element in a scene and make it appear lost in space – especially if you get down low and shoot against the sky.

In terms of subjects, anything and everything suits the KISS approach to composition. Architecture is good to start with, especially modern architecture, as this tends to be quite minimal and full of amazing shapes. In fact, towns and cities in general are good hunting grounds for simple shots.

Out in the countryside you need to be more careful. A misty or foggy day will make life easier, for the reasons already explained, but in good weather you need to change your approach.

Look for simple scenes, such as a single tree on a hillside. However, instead of composing the image so that the foreground fills most of the frame (foreground tends to be detailed), tilt the camera up and let the sky dominate. A cloudless sky is ideal because it's plain and simple. Blue sky on a sunny day can work, but the white sky you get on bright overcast days is even better because it creates a plain, unobtrusive backdrop and small splashes of colour stand out starkly



**Below left: Look for architectural shapes and how light can create interesting patterns or shapes**



**Use a single object to hold the eye within the frame**



**Don't be scared of creating a completely abstract image**





The sea creates a great backdrop to images as it provides a vast space. Look for changes in colour and contrast as the position of the sun alters throughout the day



against it. Clouds are fine in small doses. One or two drifting along won't upset anyone, but a sky full of cloud means clutter – and that's what you don't want. Water is also a handy ingredient, especially when it's calm and reflective. You can find endless images in the water itself, but it also creates a background against which you can capture simple features.

Scenes that contain sky and water can be simplified further with a long exposure, which will smooth out moving water and drifting clouds. The easiest way to do this is by using a 10-stop ND filter, such as the Lee Big Stopper or Hitech ProStop 10, so you can use exposures several minutes long in daylight. I often use this technique for coastal scenes, capturing bold, static elements against the sea and sky. Jetties, piers, groynes, rocks and posts are ideal, and dull cloudy days provide good conditions as the light is soft and the contrast is low.

The creative use of space is a great way to add simplicity to an image. The conventional 'rules' of photography tell us to make full use of the image area, to keep the composition tight, because empty space makes a photograph look 'windy' and boring. Yet the problem with tight compositions is that they give you the whole story and leave no room for interpretation – there's nowhere for the imagination to wander because every time you try, your brain is bombarded with more information. It's like the jigsaw is already complete. By introducing space and allowing

## 'In order to see simple pictures, you need to declutter your own head and look at the world through a fresh pair of eyes'

an image to breathe, you free up the viewer's imagination and let them see what they want to see, or feel what they want to feel.

Finally, in order to see simple pictures, you need to declutter your own head and look at the world through a fresh pair of eyes. Looking through my archive for images to illustrate this article, I was interested to see how many are composed in a simple way by being stripped back to the bare minimum. Black & white does this by removing a layer of reality, but it's amazing how, as you start to peel away more layers and simplify even further, the visual effect of the image changes completely. It ceases to be a photograph of something specific and instead is more of an arrangement of shapes and tones in the same way that a piece of music is an arrangement of notes – and we know how powerful music can be. **AP**

To see more of **Lee Frost's** work, visit his website at [www.leefrost.co.uk](http://www.leefrost.co.uk)



Long shadows can create appealing geometric patterns



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**A** Art

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\*World's first among interchangeable lenses for digital SLR cameras (as of 1st April 2013).



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[sigma-global.com](http://sigma-global.com)

SIX OF THE BEST

# AP Testbench

Twice a month we test of six of the best **accessories** on the market

## Jackets for photographers

We're truly in the thick of winter now, and if you want to get out shooting you need to wrap up warm. **Jon Stapley** looks at six of the best outdoor jackets for photographers

### Páramo Waterproof ARWP Aspira Andy Rouse Smock £310

[www.paramo.co.uk/en-gb/aspirafund](http://www.paramo.co.uk/en-gb/aspirafund)

Like the Stealth Gear jacket (below right), we featured the Aspira Smock from Páramo in our Christmas gift guide, and we were so impressed with its performance that we felt it deserved a place in this round-up. The Páramo waterproof smock has its blessing from wildlife photographer Andy Rouse, and is an excellent premium choice for braving rough conditions. It's by no means the thickest or most insulated jacket on test, but the Nikwax Analogy Waterproof fabric will keep you dry. The smock is comfortable and easy to move in too, thanks to its articulated shoulders and sleeves, so the active outdoor photographer need have no fear of slowing down. Vents in the arms are a nice addition that really help to prevent overheating. While the price point may seem high, remember that every smock purchased also contributes money to the Aspira wildlife fund.

### Manfrotto Pro Soft Shell Jacket Street price £80-£90

[www.manfrotto.co.uk](http://www.manfrotto.co.uk)

Manfrotto has a range of stylish jackets designed especially for photographers. These include the Pro Field Jacket and the Pro Wind Jacket, although we prefer the Pro Soft Shell jacket for both style and comfort. The Pro Soft Shell is designed to be a versatile companion for almost all weathers, so while the fabric is water-repellent and wind-resistant it's also light and breathable. It keeps you warm when there's a chilly breeze, but in truly bitter cold you'll probably need something more rugged. However, for most situations you'll encounter on our temperate isles, it will prove more than adequate. You can pick one up for a decent price at the moment, too.





## The North Face Men's McMurdo Parka

£320

[www.thenorthface.com/eu](http://www.thenorthface.com/eu)

An iconic parka from The North Face, this insulated coat is a great choice for demanding winter conditions. While the insulation on the McMurdo Parka is one of the lightest North Face offers, it still feels pretty heavy to handle at first, thanks to the sheer volume of material. Pleasingly, however, once the coat is on, it feels thick but very breathable. You don't feel as though you're in danger of overheating. There's plenty of space to work with when handling your photography gear, and you could easily fit a spare camera or even an iPad into each of the two side pockets. The fur lining of the hood is detachable, for those who don't care for the Parka look, and an internal zip-close media pocket makes a great place for spare SD cards.

## Domke PhoTOGS Jacket

Street price £179

[www.domkebags.co.uk](http://www.domkebags.co.uk)

The relatively compact Domke PhoTOGS jacket proves that looks can be deceiving, packing an astonishing 16 pockets into its slender frame. There is room for cameras, lenses, flash units, filters – in fact, anything pocket-sized you might think of taking to a shoot. The Domke jacket feels as though it has been designed with travel in mind, rather than simply cold weather – two of the pockets are hidden and zipped, providing a good hidey-hole for passports and other important documents. Another interesting touch is that the sleeves are detachable, so if you're too hot you can simply unzip them and the jacket transforms into a vest. The cotton lining comes in khaki and is pre-washed and weathered for an appealing, stylish look. The jacket is waterproof, but not overly insulated, and a great choice for the travelling photographer.

## Stealth Gear Extreme Photographer's Jacket 2

Street price £259.95

[www.marchwooduk.co.uk](http://www.marchwooduk.co.uk)

Stealth Gear has upgraded its original Photographer's Jacket with this new version that has been re-engineered to provide terrific protection from the elements. Stealth Gear has packed a fantastic number of features into the upgrade: an anti-slip camera strap grip on the shoulder; an all-weather hood; an air-vent opening; expandable pockets; and even cardholders for debit and credit cards. One thing to be aware of before buying this jacket is that it is very heavy. Stealth Gear describes it as a real all-year-round jacket, but we wouldn't recommend heading out with it unless you're sure you're going to want it. This is a rugged coat for rugged conditions.



## Navitas Pocket Pacaway

£39.99

[www.navitasapparel.com](http://www.navitasapparel.com)

If you're on a budget and just need protection from the rain, the Navitas Pocket Pacaway is a fantastic inexpensive option. This jacket is made from a waterproof and windproof fabric, with elasticated cuffs and a waist hem to retain as much body heat as possible. The Pocket Pacaway is so named because, ingeniously, it can be packed away into its own pocket. Once packed, it measures 15x20x7cm, so it fits easily into a rucksack or shoulder bag. The fact that this jacket packs into its own pocket rather than into an external sack is a clever touch that means you won't be in danger of losing the bag it comes in (as I did constantly with the old 'Mac in a Sac'-style jackets). The Navitas Pocket Pacaway is not nearly as well insulated as the thicker coats, which is not surprise for a jacket of this price, but it is practically unbeatable in terms of portability and convenience.

## FORTHCOMING TESTS

In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Nikon Df

It's got retro style but bang up-to-date technology. We test the new 16.2-million-pixel Nikon Df DSLR.

AP 18 January

### Sony Alpha 7

We put Sony's Alpha 7 full-frame compact system camera, with 24.3-million-pixel sensor and optical low-pass filter, through its paces.

AP 18 January

### Fujifilm X-E2

It has the same sensor as the X100S, but the Fujifilm X-E2 has 60 improvements over its X-E1 predecessor. We find out how it performs.

AP 25 January

### Google Nik Analog Efex Pro

We test a filter plug-in that simulates the look and feel of traditional cameras.

AP 1 February

**TESTBENCH: SIX OF THE BEST**  
Six of the best studio backgrounds are put through their paces in our two-page test.

AP 25 January



# AP Appraisal



Expert advice, help and tips from Chris Gatcum



Original



Edited

## Stoker Gareth Beynon

Apple iPhone 5 (exposure unknown)

**IN THE** Christmas issue of AP (AP 21-28 December 2013), we featured an example of 'colour popping' in *Appraisal*. For those of you who missed it, this is the process of colouring a small part of a black & white image (or preserving the colour in a specific area when you convert the rest of an image to monochrome). The aim is to create a focal point that grabs the viewer's attention, and that's certainly the case here. However, the contrast between the colour and the monochrome in Gareth's shot is so intense that it doesn't allow you to explore the picture – it just screams for attention. As a result, it is the technique that takes precedence, rather than the subject.

My suggestion would be to lose the colour, which will make the image more refined. However, simply desaturating the 'primitive' colours doesn't create a convincing fire, so a more sophisticated black & white conversion that allows the yellows and reds to be manipulated independently would be preferable (going back to the original image

and starting over is probably better still).

The next area I would address is the tonal contrast. There are two zones of contrast here – a higher-contrast area at the right and a lower-contrast area at the left. I'm not sure what's caused this, but it's unlikely the original scene was so uneven. Highlight and shadow recovery may be the culprit.

My preference would be to increase the contrast of the left side, rather than reducing the contrast at the right. You wouldn't need to be hugely accurate: a rough graduated selection (shown in red) would identify the area to be adjusted, and Levels or Curves could be used to darken the midtones and shadows. In doing this, the contrast will appear to be heightened at the left and made more even across the image.

To finish, a small amount of dodging and burning would give the image a more 'hand-crafted' look. The resulting photograph might not leap out in quite the same way, but at least now the actual image is more important than the technique.



Desaturated



B&W conversion



Tonal contrast



## WIN

The person who takes the picture of the week\* in *Appraisal* will win a Manfrotto Unica VII Messenger Bag worth £84.95. This bag combines style and functionality, ensuring that it is the perfect companion for carrying your camera gear, laptop and personal items. Gain quick access to your DSLR with lens attached, laptop and personal effects in the upper compartment by using the top opening. An additional compartment in the base of the bag also provides storage for selected Manfrotto Compact Photo Tripods.

[www.manfrotto.co.uk](http://www.manfrotto.co.uk)

## Submit your pictures

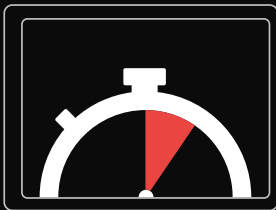
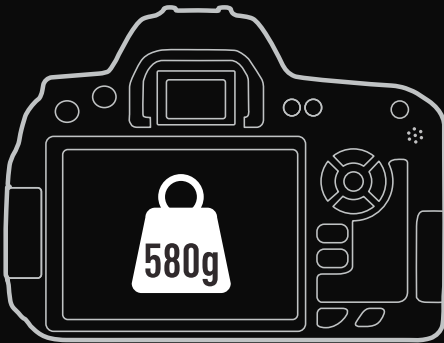
Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

\*PRIZE APPLICABLE TO UK AND EUROPEAN COUNTRIES/CONTENTS OF BAG NOT INCLUDED



**Panasonic**

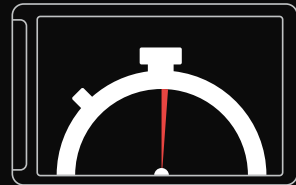
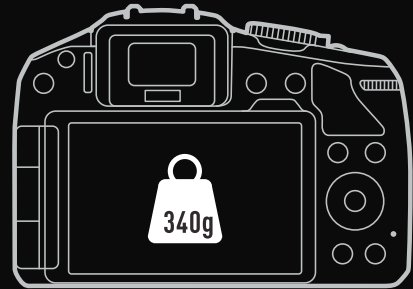
**BIG & SLOW**



**1.33s**  
LIVE VIEW  
AUTO FOCUS

**DSLR\***

**SMALL & SWIFT**



**0.12s**  
LIVE VIEW  
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\*Similarly priced DSLR vs. LUMIX G6, correct as at 14/06/13.

# AskAP

Let the AP team answer your photographic queries



## BLACKPOOL GIRLS MYSTERY

**Q** David Clark's *Icons of Photography* feature (AP 26 October), concerning the legendary Bert Hardy's iconic 'Blackpool Girls' photograph, leaves me bemused. I've always believed, as the story says, that it was taken with a box Brownie, but the contact sheet betrays the fact that a square format was used. Was there ever a '12-on' box Brownie? **Bill Ward**

**A** You raise an interesting point, Bill, and one to which I cannot provide a definite explanation, despite much ferreting through my books and Googling for previous discussions on the issue of the precise type of camera used. The straightforward answer to your question about a '12-on' box Brownie is 'yes', provided you accept the point that there never was a Kodak camera named 'box Brownie'.

There were many box cameras called Brownie made by Kodak throughout the first half of the 20th century, the early examples of which were 8-on-120, with others, from the 1930s onwards, 8-on-620. Yet the only one I can find that was 12-on-620 was the Brownie

Hawkeye camera of 1949-1951.

However, I am pretty certain that this camera (which has the brash looks of most things American at that time) was never marketed in Britain. Kodak experts are most welcome to correct me if I am wrong.

Bert Hardy was a much-travelled war photographer and had photographed the Korean War, which suggests that he might have been able to buy an inexpensive Kodak in an American part-exchange. However, his published account of the day when the two girls were photographed on the Blackpool railings states that he was presented with the Brownie by the Mayor of Blackpool in the morning, doubtless grateful for the publicity that the article in *Picture Post* would bring to the town. Could the Mayor have bought such a camera in Blackpool? I would need convincing.

The alternative is that Bert used his Rolleiflex – I have many times seen a twin-lens reflex described in a classified advertisement as a box camera.

So, I'm afraid I really don't know a better answer than yes, such a camera existed, but we may never know for certain whether it was used for this particular shot. **Ivor Matanle**

## CLOSE-UP CLARIFICATION

**A** Sorry to be pedantic, but a close-up lens does not 'simply enlarge the subject' as stated in *Glossary* (Ask AP, AP 2 November). What it does do is alter the focus range of the lens to which it is fitted, so if the normal focus range is 1m to infinity, for example, a close-up lens may alter that to, say, 50-70cm. The precise alteration is dependent upon a combination of the focal length of the lens and the dioptre of the close-up fitment. Most inexpensive close-up lenses are single element and tend to produce poor images with a lot of chromatic aberration and fringing. Double-element close-up lenses, such as the Canon Type 500 and 250, and the Nikon 3T to 6T range, are much better, but a lot more expensive.

An alternative with good optical performance is to use a coupling ring to reverse mount (filter ring to filter ring) a prime lens to the front of your normal lens. The degree of magnification provided can be readily calculated by dividing the focal length of the lens fitted to the camera by that of the reverse mounted lens. A 50mm lens reversed onto a 50mm lens gives 1:1 magnification. Reverse mounting that 50mm onto a 100mm lens will give twice life size. Using a zoom lens on the camera body will obviously give a range of magnifications, depending on the focal length set. As 50mm f/1.8 primes are readily available on internet auction sites for less than the price of a good quality close-up lens, this seems to me to be a better way to go. **Cluny MacPherson**

## CARD ACCESS ERROR

**Q** I have an HP 7900-series printer, which produces excellent prints. However, it refuses to recognise a 1GB xD card I was given as a present. Instead, it tells me there is a 'card access error'. This also happens with a 2GB card I borrowed to check. I have no problems with my other xD cards, which range from 16MB to 256MB. Is there anything I can do to be able to use this card? **Peter Sheldrake**

**A** It sounds like your printer cannot accept cards above a certain capacity, and probably because the specification of the xD card has changed slightly. The same thing happened more obviously with SD memory cards, where the original SD format (SDSC) has been joined by SDHC and SDXC cards that offer higher capacities. Because the manufacturers of digital devices can't necessarily predict future specifications of memory cards, newer cards aren't always compatible with older cameras, printers and other devices.

I came across an article entitled *HP Single-Function and Multi-Function Printers – Troubleshooting Memory Cards* while trawling through HP's online troubleshooting guides. Regarding xD cards, it states that: 'Some HP products might not support 512MB and larger cards, unless the card is used with a special adapter in the CompactFlash card slot'. This makes sense,

## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com), via twitter (@ap\_answers) or by post to: Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.



## AP GLOSSARY

# Image licences

Last week we looked at rights-managed licences. This week, it's royalty-free ones

Royalty-free images are usually bought for a one-off payment, after which the person buying the image can use it in as many ways as they choose. There are certain 'standard' restrictions (you can't sell the image on, for example), and there may be other clauses as well, such as the maximum number of times an individual or company can use the image, but beyond that no other payment needs to be made to use the image again.

However, unlike a rights-managed image, there is no exclusivity with a royalty-free image, so anyone is free to buy it and use it. Because of their non-exclusive status, royalty-free images tend to be significantly cheaper than rights-managed pictures – no one wants

to license an image for an advertising campaign and find that their biggest rival is using the exact same photograph, for example. For purposes where exclusivity isn't essential, though, a low-cost royalty-free image makes much more financial sense to would-be image buyers.

From a photographer's perspective, you have no say as to where and how a royalty-free image is used and it will also make a lot less money when it sells (compared to a rights-managed licence). The up-side is that this can be countered by a high volume of sales – some royalty-free images can sell thousands of times over, so even if you only make a pound or two from each sale they can be very lucrative in the long-run.

as CompactFlash (CF) was originally the most widely used memory-card format (prior to SD) and the one that was available in the highest capacities.

So, HP suggests using your xD card in a CompactFlash adapter, effectively 'fooling' your printer into thinking you're using a high-capacity CompactFlash card. I haven't tried this myself, so cannot comment on how successful it will be, but I can tell you that these adapters aren't that easy to track down. They're not something that many people want or need any more, so don't expect to find one in your local photo outlet. However, if you search the ubiquitous online auction sites for 'compact flash adapter' you may get a hit. The two most commonly encountered adapters are the Olympus MACF-10 and Fuji DPC-CF. **Chris Gatcum**

## CONVERTING FILES

**A** Regarding Andrew Herbert's question about converting Sony ARW files (Ask AP, AP 23 November), he could try a free program called FastStone Image Viewer (www.faststone.org). It will handle lots of raw formats and allows conversion to just about

everything one could want as single files or in batches. It allows you to view whole directories as thumbnails, and I think it might be just what he is looking for. **Bob Smith**

## TOO OLD TO FIX

**Q** I have a problem with a Nikon Coolscan III LS-30 35mm film scanner. I had not used the scanner for some time, but recently decided to scan some slides. However, when I powered it up, it made a few noises and then failed to scan. I did some research and discovered that the lubricant used by Nikon in these devices eventually hardens into an adhesive, which then causes the scanning mechanism to jam. I have contacted Nikon and the company's preferred repairer but neither one is prepared even to investigate the fault, let alone fix it. They say that the product is too old and there are no spares. Is there anyone out there that can repair these scanners or do I have to throw it away and look for something new? **Martin Broadway**

**A** It's a shame when an otherwise perfectly usable piece of kit looks destined for landfill because of something so trivial as dry lubricant. That the manufacturer and associated repairer won't look at it is disappointing, but it's also understandable when you realise that a used model will set you back as little as £40 on eBay. With prices that low, it's hard to justify paying someone to open up your scanner and repair it – the repair would cost more than a replacement. So, unless someone is willing to perform a free repair, or you fancy taking a chance and opening the box yourself, I'm afraid I can see no other option than to chalk it up as another indictment of our 'disposable society'. **Chris Gatcum**



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# Nikon 1 AW1

Nikon has expanded its 1-series line-up with the **AW1**, a fully waterproof, interchangeable-lens camera. **Michael Topham** finds out just how tough it is

**FOR THOSE** who would like a rugged and waterproof camera, there are two options: either spend your money on a waterproof compact that features a 1/2.3in sensor and compromise on image quality; or consider an expensive underwater housing for a camera you already own. While many manufacturers claim that their cameras are weather-resistant with a number of inherent weather seals to protect them from dust and moisture, these models are not designed to withstand being fully submerged underwater.

Nikon has had the foresight to address the gap in the market for a waterproof compact system camera by blending the robust characteristics of its all-weather compact, the Coolpix AW110, with the core features of the Nikon 1 J3. The outcome of this is the Nikon 1 AW1 – the world's first system camera with a 1in, CX-format sensor that is not only waterproof to an impressive depth of 15m, but also fully shockproof from a remarkable height of 2m.

## FEATURES

Lining up against Nikon's current S1, V2 and J3 1-series models, the AW1 has a similar specification to the J3, albeit in a more robust

body. While it adopts the Nikon 1 mount and is fully compatible with non-waterproof Nikkor 1 lenses, the camera is specifically designed to be used with either a Nikkor 11-27.5mm (30-74mm equivalent) f/3.5-5.6 or 10mm (27mm equivalent) f/2.8 lens, both of which have been designed to be fully waterproof and shockproof, just like the body. To ensure that a watertight seal is created between the lens and the camera body, a rubber O-ring surrounds the mount, against which the lens compresses as it is connected. As a result, this rubber-on-metal-mount seal requires more force when engaging and disengaging a lens than your average CSC.

The AW1's 14.2-million-pixel, CX-format CMOS sensor is similar to that found in the Nikon 1 J3. Measuring 13.2x8.8mm, it works out at 4.4mm larger along the longest edge and 2.2mm longer along the shortest compared to a waterproof compact with a smaller 1/2.3in sensor. Unlike system cameras with larger micro four thirds or APS-C-sized sensors, the AW1's sensitivity spans a more conservative range of ISO 160-6400, with no option to expand it.

In addition to being waterproof, the AW1 is also dustproof and freezeproof to -10°C. To aid users in cold conditions when gloves may

be worn, there is what Nikon calls 'action' control. By utilising the action button, the shooting mode can be changed by tilting the camera. In playback mode, this also doubles as an intuitive way of scrolling through images or returning to the first shot taken in a set of images.

Features that the AW1 inherits from the J3 include Nikon's advanced hybrid AF system, which assesses the scene to detect whether phase-detection or contrast-detection AF is most appropriate, and an exceptionally versatile electronic shutter offering speeds from 30-1/16,000sec, which is twice as fast as even the best mechanical shutter.

Pairing the electronic shutter with Nikon's Expeed 3A processor means that the AW1 can shoot at incredibly fast continuous speeds. Full-resolution shots at 5fps, 15fps, 30fps or 60fps can be recorded, although above 15fps the focusing mode is automatically set to AF-S, and both focus and exposure are fixed for the first frame. Images can be captured in both raw and JPEG formats, with Nikon's proprietary NEF format used for raw files. Videos can be recorded to 60i/30p in full HD (1920x1080-pixel) quality.

Altitude and underwater depth can be tracked in feet or metres on the AW1 thanks to a built-in altimeter/depth gauge, and there's an electronic compass to check precise positioning – a particularly useful feature for underwater divers. The menu system on the AW1 is similar to that on the J3. It remains the light grey on dark grey interface, with many settings such as ISO, white balance and image quality being menu driven rather than having their own independent buttons. Regrettably, there's still no quick menu through

## AT A GLANCE

- 14.2-million-pixel, CX-format CMOS sensor
- 3in, 921,000-dot LCD screen
- ISO 160-6400
- Waterproof to 15m
- Shockproof to 2m
- Freezeproof to -10°C
- Street price around £749 with 11-27.5mm kit lens

**‘When dropped from a height of 2m, the AW1 survived with little more than a light scratch’**

➡ which frequently used settings can be changed instantly on the fly, and with no command dial, users have to rely on using the playback zoom buttons to adjust aperture or shutter speed.

There is a pop-up flash on the corner of the AW1's body that can be used underwater, which has a guide number of 5m (16ft) @ ISO 100. At the rear, the 3in, 921,000-dot display is the same as that used in the J3, featuring brightness adjustment but lacking touch functionality.

**8/10**

## BUILD AND HANDLING

To ensure that the AW1 is tough enough to shake off the worst knocks it could encounter, the body shell is made from a strong yet lightweight magnesium alloy. In the hand, it feels noticeably more robust than other system cameras of a similar price, and it loses the plastic finish we're used to seeing on other Nikon 1-series models.

When dropped from a height of 2m, the AW1 survived with little more than a light scratch from where the body made impact with the floor. Repeating the test so that the lens would take the full force of the impact also proved successful, and other than a small dent to the bezel there were no signs of damage to the sensor, lens mount, screen or optics within the lens, and the overall performance remained unaffected.

The camera also tolerated being submerged underwater in a swimming pool and in seawater. On a couple of occasions the front element on our review sample had a tendency to fog up on the inside – something I put down to an instant change in humidity – but this was resolved by leaving the camera to dry out in a camera bag for a few minutes.

One oversight on the AW1 is the lack of a defined handgrip, preferably a rubber one that could significantly improve the handling. This is particularly relevant underwater, when at times the neck strap was the only precautionary measure preventing the smooth white camera body slipping from our grasp. While Nikon does offer an optional CF-N6000 silicone jacket (£25), it would be better to see this incorporated into the AW1's design.

The shutter, on/off and movie-recording buttons are conveniently positioned on the top-plate for instant control with the index finger, while the zoom ring on the kit lens has a refined movement, but more resistance than most standard kit zooms.

Although the very fine textured grip of the zoom ring doesn't provide much in the way of grip when using gloves, it mimics the same texture used for the thin protrusion

# Facts & figures

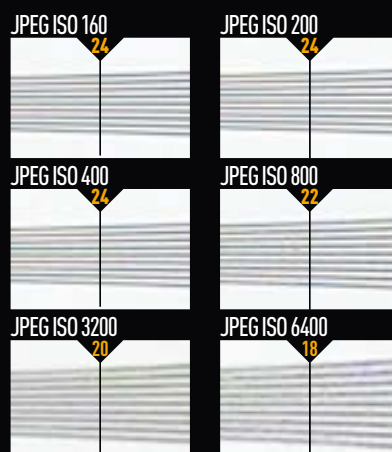
RRP	£749.99 with 11-27.5mm kit lens
Sensor	14.2-million-effective-pixel, CX-format (13.2 x 8.8mm) CMOS sensor
Output size	4608 x 3072 pixels
Lens mount	Nikon 1
File format	JPEG, 12-bit NEF (raw)
Compression	3-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronic shutter
Shutter speeds	30-1/16,000sec + bulb up to 2mins
Max flash sync	1/60sec
ISO	160-6400
Exposure modes	PASM, automatic scene selection, auto, scene modes, smart photo selector, motion snapshot, movie
Metering system	TTL: matrix, centreweighted, spot
Exposure comp	±3EV
White balance	Auto, 7 presets (with fine-tuning), manual
White balance bracket	No
Drive mode	Single, 5fps and 15fps with continuous AF, 30fps, 60fps, self-timer 2secs, 5secs or 10secs
LCD	3in, 921,000-dot LCD
Viewfinder type	N/A
Focusing modes	Single, auto, subject tracking, manual
AF points	135 areas, 73 areas with phase support
DoF preview	No
Built-in flash	Yes (GN 5m @ ISO 100, GN 6.3m @ ISO 160)
Video	1080 60i/30p HD MOV H.264
External mic	No
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion EN-EL20
Connectivity	USB, HDMI (type C)
Dimensions	113.3 x 71.5 x 37.5mm
Weight	356g (with battery and card)

**Nikon**, 380 Richmond Road, Kingston upon Thames, Surrey KT2 5PR. Tel: 0330 123 0932.  
Website: [www.nikon.co.uk](http://www.nikon.co.uk)



## RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 11-27.5mm f/3.5-5.6 kit lens, set to 50mm (equivalent). We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



less dramatic than other manufacturers' dynamic range optimisers, it is safe to leave it turned on if you'd like a subtle improvement to detail recorded in the shadows.

**8/10**

## AUTOFOCUS

The performance and lock on-speed of the AF system is responsive. In bright lighting conditions, there is barely any delay between half-depressing the shutter and the AF beep confirming focus. The AW1's downfall in terms of AF is the speed at which the AF point can be repositioned in the frame. Moving the AF point using the D-pad takes time, and although it's good that the AF point can be moved to the far edges, it's no match for the speed of a CSC that has a touchscreen and touch AF functionality.

**9/10**

at the front of the body. As to be expected from an underwater camera, the D-pad and surrounding buttons have a spongy feel, but they are of a reasonable size and offer a reassuring click in use.

**7/10**

## METERING

The AW1 produces bright images straight out of the camera, which do not suffer from underexposure. If anything, the camera overexposes just a little and, on occasions when I was shooting towards the light or when scenes had some particularly bright highlights, I dialled in -0.3EV or -0.7EV to guarantee highlight detail wasn't lost. To help preserve extra detail in the shadows of high-contrast scenes, Active D-Lighting can be switched on from inside the shooting menu.

With the effect of Active D-Lighting being





**Left: The AW1 was tested in brutal sea conditions with the RNLI. Its fast AF system locked on to members of the crew quickly despite the harsh conditions and droplets of water on the lens**

### DYNAMIC RANGE

As to be expected, the dynamic-range performance of the AW1 is similar to that of the J3, and there were times in bright lighting conditions when I inspected the histogram on the rear display only to find that highlight clipping was occurring. While Active D-Lighting increases the tonal detail in the shadows, I found it less effective at preserving detail in the brightest highlights. To save the highlights blowing out in high-contrast scenes, the backlighting creative mode was frequently put to use and the best results were created when it was combined with the HDR mode.

7/10

### RESOLUTION, NOISE AND SENSITIVITY

At the time of testing, the AW1's raw files were not supported by Camera Raw or Lightroom, so Nikon's ViewNX 2 software that comes with the camera was used to process the uncompressed files to the TIFF format. At its base sensitivity of ISO 160, the AW1 resolved 24 lines per mm – a sound readout given that some compact system

cameras with APS-C-sized sensors have produced similar levels of detail in the past. The same 24lpmm were resolved up to ISO 400, but beyond this setting the figure gradually began to trail off to 18lpmm at the camera's maximum ISO of 6400.

Clean, noise-free images are produced from ISO 160–400, although signs of luminance and colour noise are evident at ISO 800. These gradually worsened to such a degree that I would consider ISO 1600 to be the top limit you would regularly want to push to. Added to this, the saturation at ISO 3200 and ISO 6400 is noticeably more muted than at the lower settings, and while the in-camera noise reduction that is applied to the four-digit ISOs reduces colour noise effectively, it comes at the expense of a more waxy overall appearance.

25/30

### WHITE BALANCE AND COLOUR

In bright daylight conditions, the AW1's auto white balance delivers accurate lifelike colours. Comparing this to images taken in low-light conditions revealed that the

white balance has a tendency to render cooler tones. The same could be said when shooting under artificial lights in a dark corridor, albeit with less cool images. In addition to the eight white balance options, users have the choice to use six picture-control settings. Vivid mode injects more saturation at the cost of increased contrast with less visible detail in the shadows, while neutral mode reveals slightly more shadow detail than the default standard mode.

8/10

### VIEWFINDER, LIVE VIEW, LCD AND VIDEO

For its price, we would expect the AW1 to have some form of viewfinder, but in keeping with the Nikon 1-series – with the exception of the V1 and V2 – the AW1 lacks both an optical and an electronic unit, so there's no choice but to compose via the screen. The 3in, 921,000-dot LCD resolves reasonable detail, but in bright sunlight and underwater conditions reflections did cause some visibility issues.

The camera shoots full HD video at a maximum frame rate of 60i, with 30p also available. Autofocus is impressively smooth and quiet when set to AF-C. Moving subjects are recorded well and there are four microphone sensitivity settings, with auto sensitivity delivering reasonable results. **AP**

7/10

**Below left: Shooting towards the light can cause shadows to appear unnaturally dark, but the AW1's Active D-Lighting mode has helped preserve detail in the foreground area of this image and delivered a broader tonal range**

## Verdict

**IN THE** AW1, Nikon has delivered the most rugged system camera on the market. Despite being built like a tank and able to survive demanding drops and harsh environments, it is not entirely faultless. The lack of manual controls makes it incredibly slow to set up, and in that respect it's no different from other Nikon 1-system CSCs. It is good for the point-and-shoot user who wants minimal fuss, but it leaves advanced photographers wanting.

The design of the body could be improved with a larger handgrip that preferably consists of a rubberised material, and a fully waterproof fisheye lens is lacking from the Nikkor 1 range – an obvious omission for underwater photographers. All things considered, the AW1 is perhaps best suited to those who want a camera that operates like a compact, but is capable of producing better image quality and offering more versatility than an underwater compact in any conditions.



Active D-Lighting off



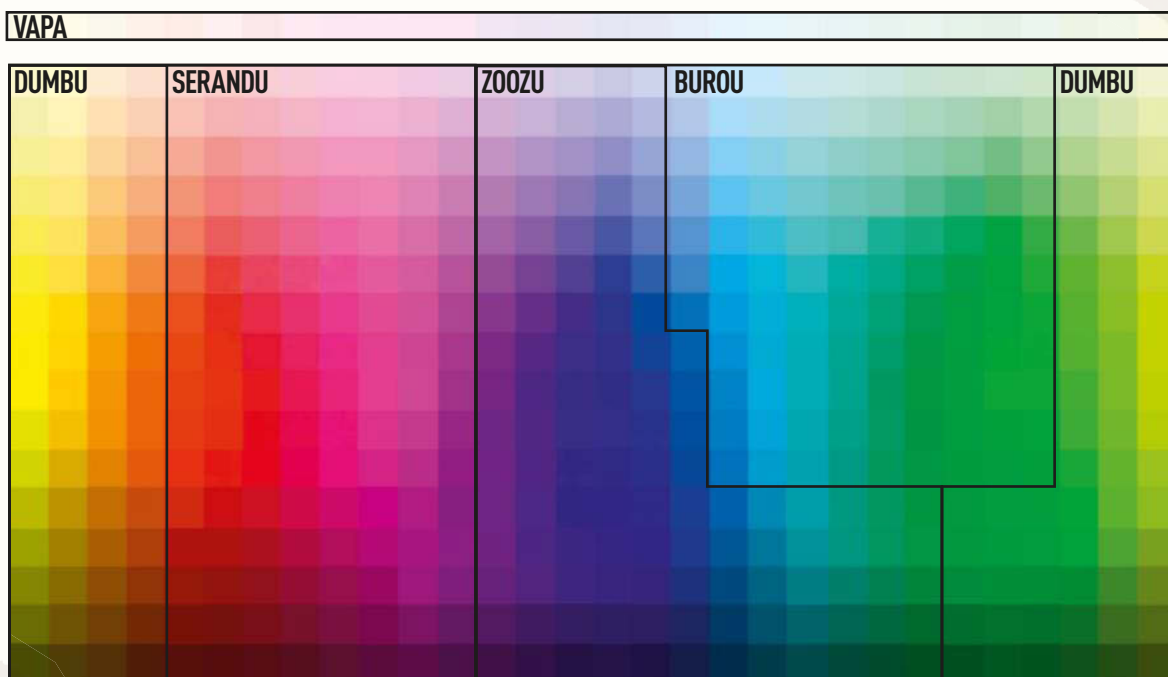
Active D-Lighting on

	1	2	3	4	5	6	7	8	9	10
<b>Amateur Photographer</b> Tested as a Waterproof CSC Rated Good										
<b>79%</b>										
FEATURES	8/10									
BUILD/HANDLING	7/10									
NOISE/RESOLUTION	25/30									
DYNAMIC RANGE	7/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	9/10									
LCD/VIEWFINDER	7/10									

Professor  
Newman  
explains...

# Colour perception

**Professor Bob Newman** tackles the subject of colour, looking at what it is, how we perceive it and how this applies to the colours we see in cameras



**Fig 1** The Himba people recognise different colours to most of the other people in the world, indicating that colour is a matter more of human perception than absolute physics

**ONE OF** the most valued properties of a camera is its colour rendition. Photographers will prize the colour rendition of one particular brand or model over another. When discussing these matters, phrases such as 'wonderful skin tones' and 'beautiful greens' abound. But what is 'colour'? Many people assume that colour is an absolute thing. At school, we are taught about Isaac Newton's experiments with prisms, splitting white light into a spectrum running from red to violet. What tends to be taken away from these lessons is that colour is a matter of wavelength.

## HUMAN COLOUR VISION

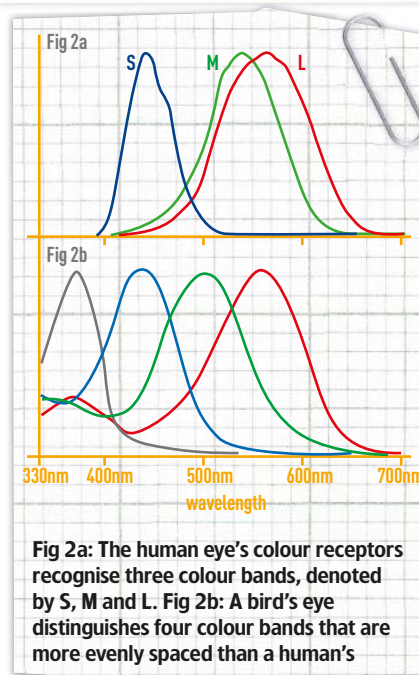
The language of the Himba people of northern Namibia in Africa recognises five different colours: *serandu*, which most Asians and Europeans would say covers reds and purples; *dumbu*, which covers reds, greens and yellows; *burou*, covering greens and blues; *zoazu*, covering greens, blues and purples; and finally *vapa*, white and grey. Clearly, Himba people are categorising colours completely differently to most people. In particular, colours that others would say are 'green' may belong

to any one of three different colours according to the Himba.

There is an open research question as to how much of the Himba's unique colour perception is to do with language and culture, and how much it is to do with physically different colour vision. That question will not be addressed here. Instead, we will consider why such a thing is possible, if colour is simply a matter of wavelength. If this were the case, colours of similar wavelengths would always be categorised together. The reason that it is not, is because colour is not purely a matter of wavelength. It is a matter of the balance of response of three different 'bags' of wavelength or 'stimuli'. Even that is a simplification, because the human brain has at least two different mechanisms of colour classification working simultaneously.

## HUMAN COLOUR SENSORS

The human eye has four different 'pixel' types. Rods are luminance sensors and found in peripheral areas of the eye. They don't contribute to colour vision. The colour receptors are cones. Contrary to what is frequently stated, these are not 'red', 'green' and 'blue' sensors. Conventionally, they are



**Fig 2a:** The human eye's colour receptors recognise three colour bands, denoted by S, M and L. **Fig 2b:** A bird's eye distinguishes four colour bands that are more evenly spaced than a human's

classified by their peak wavelengths. 'S' stands for short, covering single wavelength light from violet to blue-green. 'M' is for medium, covering blue to red, and 'L' stands





**The first colour photograph taken by James Clerk Maxwell**

for long, covering blue/green to deep red. The responses to different wavelength light are shown in figure 2a. Note in particular that the M and L response is quite similar.

Each photon of light that hits the eyes has a single unchangeable wavelength, which will be registered if it is somewhere between 400 and 700 nanometres in wavelength. Each photon can be sorted into only one of the S, M or L 'bags', since it is a quantum of energy – it cannot be subdivided. The responses of the S, M and L cones indicate how likely an individual photon of a given wavelength is to be sorted into each of the S, M or L 'bags'. For instance, a photon of 440 nanometres wavelength is very likely to be sorted into the S bag and unlikely to go into the M or L bags, a photon of 600 nanometres wavelength is about three times as likely to end up in the L bag as it is in the M bag but will almost never end up in the S bag, while a photon of 555 nanometres wavelength is equally likely to end up in the M or L bags.

We determine colours according to the proportions of photons detected in each bag. It doesn't matter what the actual wavelengths of the original photons were, so long as they are sorted into the same proportions we will see the same colour.

However, the matter of the colour that we see is not straightforwardly a matter of measuring the proportion in S, M and L, because the human visual process is more complex than that. It should be noted that there is nothing fundamental about the use of three types of receptor. Birds usually have four that are much more evenly spaced than the receptors found in human beings and therefore almost certainly have better colour vision than humans (see figure 2b). Very few mammals are trichromats – the evolutionary theory is that primates redeveloped trichromaticity by splitting the long wavelength cones, hence the very close response of the M and L cones.

### HUMAN COLOUR PROCESSING

The understanding of colour vision is a major achievement of science. Imagine having to reverse engineer a digital camera on the basis only of what is told to you by people viewing images that the camera produces. This is in effect what those

striving to understand colour vision have had to do. The original proposal that colour vision was a tri-stimulus phenomenon was made by James Clerk Maxwell, the great Scottish physicist. Maxwell surmised, wrongly as it turned out, that any visible colour could be produced by mixing red, green and blue light, the so-called primaries. He produced the first permanent colour photograph in 1861, reproduced in figure 3 (left), by making three separate exposures through red, green and blue filters, and combining the result (a process which ultimately resulted in the Technicolor motion-picture colour process). This was what would now be called the RGB (for Red, Green, Blue) colour theory.

However, the RGB theory failed to explain some of the oddities of human-colour vision. For instance, if one can make any colour by mixing red, green and blue, why can one not achieve a greenish red? If one mixes green and red light, the result is always seen as green or red, or a completely different colour – yellow. Similarly, there is no bluish yellow. Yellow can be produced by mixing red and green light. Introducing blue light should produce a yellow that looks more blue, but instead it produces greys or white.

The opponent theory suggests that the brain recognises colour as two measures. One is a range of 'redness' or 'greenness', but not both, while the second is a range of 'blueness' and 'yellowness', similarly mutually exclusive. Thus, colour is processed by the brain in only two 'channels' rather than three, with the third channel being 'brightness'. Figure 4 illustrates this state of affairs, and the way that the brightness or luminance is derived by adding together the three receptor channels.

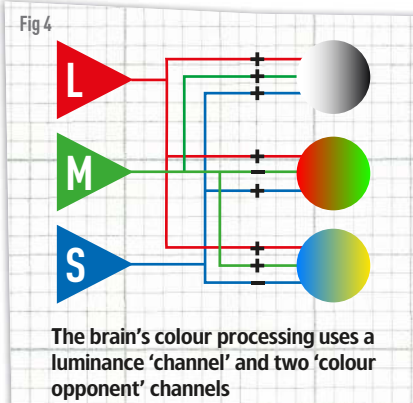
### COLOUR REPRODUCTION

Photographers should be grateful that humans are not as visually blessed as the mantis shrimp, the eyes of which have 12 different types of colour receptor and can detect different polarisations as well. The sheer complexity of designing an accurate colour reproduction system for such visual capability may be one reason why the mantis shrimp has never developed photography! For humans, we just have to devise a way of separately stimulating our meagre three types of photoreceptor in such a way as to mimic the proportions resulting from light coming from the scene that we wish to reproduce.

To do this, first we need to measure how the light emerging from the scene will stimulate the three types of receptor. The three stimuli measured do not have to be identical to the cone responses to be able to detect the same set of colours as the human eye. They have to satisfy what are called the 'Luther-Ives' conditions, after the two physicists who independently discovered them. These dictate that the response functions of the detectors must be linear

combinations of the eye's cone response functions. In practice, no real camera satisfies the Luther-Ives conditions, so no camera can detect exactly the same set of colours as a human being can.

The opponent processes in the visual cortex provide the opportunity to make image processing more efficient. For instance, typically we can detect more resolution in luminance than we can in the two colour 'channels', with the blue/yellow giving the least resolution. This is exploited in a number of ways. The file size of colour images may be reduced by storing luminance and two colour channels and reducing the resolution in the colour channels, as occurs in JPEG file formats and some others (such as Canon's sRAW formats). Also, noise reduction may be applied differentially to colour and luminance channels, preserving detail in the luminance channel while smoothing noise in the colour channels. The Bayer matrix used in most cameras also exploits this characteristic by doubling the resolution of the luminance (green) channel with respect to the two colour (red and blue) channels. **AP**



**The brain's colour processing uses a luminance 'channel' and two 'colour opponent' channels**



**BOB NEWMAN** originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

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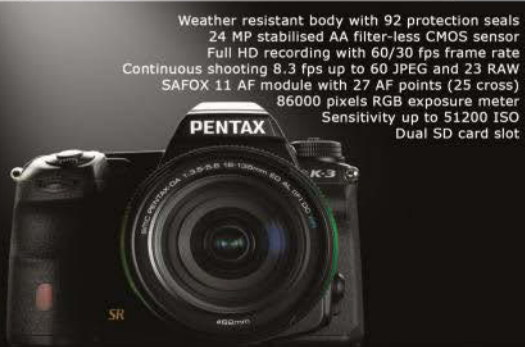
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OLYMPUS 14 - 65mm 1/3.5 ZUIKO DIGITAL 4/3rds LENS	MINT+HOOD £99.00
OLYMPUS 14 - 42mm 1/3.5 ZUIKO DIGITAL 4/3rds LENS	MINT AS NEW £165.00
OLYMPUS 17mm 1/2.8 M ZUIKO MICRO FOUR THIRDS	MINT BOXED £165.00
PANASONIC LUMIX DMC-G6 TOTALLY AS NEW LATEST	MINT BOXED £375.00
PANASONIC G1 BODY COMPLETE WITH ALL ACCESS	MINT BOXED £199.00
PANASONIC G2 BODY COMPLETE WITH ALL ACCESS	MINT BOXED £145.00
PANASONIC 200mm 1:1 LUMIX G MICRO 4/3rds LENS	MINT CASED £299.00
PANASONIC 14 - 45mm 1/3.5 LUMIX G OIS MICRO 4/3rds	MINT £175.00
PANASONIC 45 - 200mm 1/4.5 LUMIX G MICRO 4/3rds	MINT BOXED £185.00
PANASONIC 100 - 300mm 1/4.5 LUMIX G MICRO 4/3rds	MINT BOXED £319.00
PENTAX Q BODY + PENTAX 5 - 15mm LENS AS NEW	MINT BOXED £145.00
METZ 48 AF-1 FLASH UNIT FOR OLYMPUS/PANASONIC	MINT BOXED £29.00
SONY ALPHA 28 - 75mm 1/2.8 SAM LENS	MINT BOXED £249.00
SIGMA 18 - 200mm 1/3.5 V C DC SLG GLASS FOR SONY	MINT BOXED £125.00
SONY ALPHA HVL-F36AL FLASH GUN	MINT CASED £145.00

## Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1NRS BODY	MINT- £325.00
CANON EOS 1NRS	MINT-BOXED £199.00
CANON EOS 1 BODY	EXC++ £115.00
CANON EOS 3 BODY	EXC++ £125.00
CANON EOS 5 BODY	EXC+++ £59.00
CANON 20 - 35mm 1/2.8 USM "L"	MINT £575.00
CANON 24 - 70mm 1/2.8 USM "L" MK I + HOOD	MINT BOXED £799.00
CANON 24 - 105mm 1/4.5 USM "L" IS + HOYA PRO FILT	MINT BOXED £625.00
CANON 70 - 200mm 1/4 USM "L" IMAGE STABILIZER	MINT BOXED £799.00
CANON 70 - 300mm 1/4.5 USM IMAGE STAB DO LENS	MINT BOXED £599.00
CANON 100 - 400mm 1/4.5 USM "L" IMAGE STABILIZER	MINT BOXED £999.00
CANON 180mm 1/3.5 USM "L" MACRO LENS	MINT BOXED £845.00
CANON 300mm 1/4 USM "L" IMAGE STABILIZER	MINT BOXED £999.00
CANON 40mm 1/2.8 STM LENS	MINT BOXED £139.00
CANON 50mm 1/1.8 MKII	MINT-BOXED £69.00
CANON 60mm 1/2.8 F2.8 USM MACRO	MINT BOXED AS NEW £295.00
CANON 100mm 1/2.8 USM MACRO + HOYA UV FILTER	MINT BOXED £299.00
CANON 15 - 85mm 1/3.5 F5.6 USM IMAGE STAB DO LENS	MINT BOXED £495.00
CANON 17 - 55mm 1/2.8 USM IMAGE STABILIZER	MINT BOXED £575.00
CANON 17 - 85mm 1/4.5 F5.6 IMAGE STABILIZER	MINT £199.00
CANON 18 - 55mm 1/3.5 F5.6 MK II	MINT £59.00
CANON 18 - 55mm 1/3.5 F5.6 MK II IMAGE STABILIZER	MINT £99.00
CANON 20 - 35mm 1/3.5 F4.5 USM	MINT £175.00
CANON 28 - 80mm 1/3.5 F5.6 USM MK V	MINT £49.00
CANON 28 - 90mm 1/4.5 USM	MINT £69.00
CANON 28 - 105mm 1/3.5 F4.5 USM	MINT £125.00
CANON 35 - 80mm 1/4.5 F5.6 MK III	MINT £39.00
CANON 70 - 300mm 1/4.5 USM IMAGE STAB DO LENS	MINT BOXED £599.00
KENCO DG CANON FIT TUBE SET 12,20,36mm	MINT BOXED £99.00
CANON EF 2.0x EXTENDER MK I	MINT CASED £199.00
CANON EF 2.0x EXTENDER MK II	MINT BOXED £299.00
KENCO TELEPLUS PRO 300 DSG 1.4 TELECONVERTER	MINT BOXED £159.00
KENCO TELEPLUS PRO 300 DSG 2.0 TELECONVERTER	MINT BOXED £165.00
TELEPLUS MK7 7 ELEMENT 2X TELECONVERTER	MINT- £99.00
CANON 540 EZ FLASH + INST	MINT- £59.00
CANON 540 EZ FLASH + INST	MINT- £59.00
CANON 420 EZ FLASH	MINT CASED £39.00
CANON ST-E2 SPEEDLIGHT TRANSMITTER	MINT BOXED £125.00
CANON ANGLE FINDER B	MINT BOXED £79.00
CANON ANGLE FINDER C	MINT CASED £125.00

CANON LC3 TRANSMITTER AND RECIEVER	MINT £115.00
CANON PB-E1 BOOSTER FOR EOS 1/3 etc	MINT- £69.00
SIGMA 4.5mm 1/2.8 EX DC HSM CIRCULAR FISHEYE	MINT CASED £499.00
SIGMA 10mm 1/2.8 EX DC FISHEYE HSM	MINT BOXED £345.00
SIGMA 20mm 1/1.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £325.00
SIGMA 20mm 1/1.8 EX DG ASPHERIC RF (LATEST)	MINT- £285.00
SIGMA 105mm 1/2.8 EX DG MACRO SUPERB SHARP LENS	MINT BOXED £345.00
SIGMA 60mm 1/2.8 MIRROR LENS MC MACRO	EXC++ £35.00
SIGMA 12 - 24mm 1/4.5 EX DC HSM + HOOD	MINT BOXED £345.00
SIGMA 12 - 24mm 1/4.5 F5.6 EX DC HSM MKII LATEST	MINT BOXED £419.00
SIGMA 20 - 40mm 1/2.8 EX ASPHERICAL DG	MINT BOXED £245.00
SIGMA 24 - 70mm 1/2.8 EX DG MACRO + HOOD	MINT- CASED £299.00
SIGMA 28 - 300mm 1/3.5 F6.3 ZOOM MACRO	MINT+HOOD £79.00
SIGMA 70 - 300mm 1/4.5 F6.3 APO MACRO + HOOD	MINT- £59.00
SIGMA 170 - 500mm 1/5.6 APO COMP WITH HOOD	MINT-BOXED £395.00
TAMRON 90mm 1/2.8 SP A/F DI MACRO 1:1	MINT BOXED £279.00
TAMRON 10 - 24mm 1/3.5 F4.5 DI II LD A/F SP ASPHERIC	MINT BOXED £279.00
TOKINA 10 - 17mm 1/3.5 F4.5 AT-X DX LENS (LATEST)	MINT £345.00
CANON AF AE BODY 1984 LOS ANGELES OLYMPIC ED	MINT BOXED NEW £95.00
CANON AUTO BELLOWS	MINT £99.00

## Contax 'G' Compacts & SLR & Ricoh

CONTAX G1 BODY	MINT- £175.00
CONTAX TX TITANIUM COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX 21mm 1/2.8 BIOGON T* WITH FILTER & FINDER	MINT CASED £995.00
CONTAX 90mm 1/2.8 SONNAR "G" + HOOD + FILTER, CAP	MINT £199.00
CONTAX 90mm 1/2.8 SONNAR "G" + HOOD	MINT- BOXED £219.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT-BOXED £69.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED £99.00
CONTAX G1 DATABACK FOR CONTAX T3	MINT-BOXED £99.00
CONTAX SA-1 FLASH ADAPTOR	MINT £55.00
CONTAX AX AUTOFOCUS BODY (RARE NOW)	MINT- £399.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++ BOXED £199.00
CONTAX FIT YASHICA 28mm 1/2.8 SUPERB CONDITION	MINT £65.00
CONTAX 28mm 1/2.8 DISTAGON T* MM	MINT BOXED £225.00
CONTAX 45mm 1/2.8 TESSAR T* PANCAKE LENS + HOOD	MINT £295.00
CONTAX 50mm 1/1.4 MM	MINT BOXED £295.00
CONTAX 50mm 1/1.7 PLANAR AE	MINT £145.00
CONTAX 85mm 1/1.4 PLANAR MM	MINT- £425.00
CONTAX 135mm 1/2.8 SONNAR T* MM	EXC++ BOXED £195.00
CONTAX 35 - 70mm 1/3.4 VARIO SONNAR	MINT BOXED £295.00
CONTAX TLA 280 FLASH	MINT- £95.00
RICOH GRI V DATE COMP + CASE & HOYA FILTER SET	MINT-BOXED £295.00

## Leica 'M', 'R' & Screw & Binoculars

LEICA M7 BLACK BODY COMPLETE REALLY NICE	MINT-BOXED £1,399.00
LEICA M4-P 70TH ANNIVERSARY 1913-1983	MINT- BOXED £1,195.00
LEICA M4 P BLACK BODY	MINT-BOXED £995.00
LEICA M3 S/W COMPLETE WITH ER CASE	EXC++ £675.00
Leica M4a body SER NO 126593/CIRCA 1970	MINT- £575.00
Leica M4a body SER NO 14111/XCIRCA 1975-76	EXC++ £495.00
Leica III body SER NO 181616/C1945 NEEDS SERVICE	EXC++ £179.00
Leica III with SCM 13.5 ELMAR	MINT- £575.00
Leica IIIc body COMPLETE WITH SCM 13.5 ELMAR	MINT- £995.00
Leica CL body COMP WITH 40mm 1/2.8 SUMMICRON	MINT- £795.00
Leica CL body	MINT- £495.00
MINOLTA CLE with 40mm 1/2.8 ROKKOR	EXC++ £499.00
MINOLTA CLE BODY COMPLETE WITH CASE	EXC++ £195.00
VOIGTLANDER 28mm 1/1.5 WITH M RING	MINT £365.00
Leica 50mm 1/2.8 ELMAR M COLLAPSIBLE LATE BLACK	MINT £595.00
Leica 50mm 1/2.5 SUMMARIT 6 BIT LATEST	MINT BOXED £765.00
Leica 90mm 1/2 SUMMICRON CHROME M	MINT CASED £1,275.00
Leica 90mm 1/2.5 SUMMARIT 6 BIT LATEST + HOOD	MINT BOXED £875.00
Leica 90mm 1/4 COLL ELMAR M MOUNT	EXC++ IN KEPPER 145.00
Leica 90mm 1/4 ELMAR + HOOD	MINT £395.00
Leica 135mm 1/2.8 ELMARIT M WITH SPEEDS	EXC++ £275.00
Leica 135mm 1/4.5 HEXTOR + HOOD M MOUNT	EXC++ £99.00
Leica 135mm 1/4.5 HEXTOR M KEPPER	MINT £195.00
Leica 90mm 1/4 ELMAR BLACK SCREEN	MINT- £145.00
Leica 135mm 1/4.5 HEXTOR + HOOD SCREW	EXC++ £99.00
Leica HANDGRIP FOR M8/M9 etc	EXC++ BOXED £145.00
Leica WINDER M4-2 FOR M4 etc	MINT-BOXED £145.00
LEICAPLEX SL BODY CHROME	MINT-BOXED £299.00
Leica 50mm 1/2 SUMMICRON 3.5 CAM	EXC++ £295.00
Leica 180mm 1/4 ELMARIT R 3 CAM	EXC++ £349.00
Leica 210mm 1/4 VARIO ELMAR R	EXC++ £399.00
ANGENIEUX 70 - 200mm 1/3.5 FOR LEICA R FIT	MINT BOXED £775.00
Leica MOTORWINDER AND STRAP FOR R6 etc	MINT BOXED £145.00
Leica 125mm 1/5.6 R6 COMPACT BINOCULARS + CASE	EXC++ £99.00
ZEISS 6x28 B MONOCULAR WITH CASE	MINT CASED £125.00
SWAROVSKI 8 x 50 SLG "B" BINOCULARS WITH CASE	MINT-BOXED £699.00
SWAROVSKI 8x36 HD SLC BINOCULARS WITH CASE	MINT- CASED £499.00

## Medium & Large Format

BRONICA ETRSI COMP WITH 120 BACK, 75mm & WLF	MINT- £245.00
BRONICA ETRSI BODY + 120 BACKS & WLF + GRIP	EXC++ £169.00
BRONICA ETRSI COMPLETE WITH 75mm ELI + 120 BACK	EXC++ £175.00
BRONICA RF 45mm 1/4 ZENZANON FOR 645 R/F + FINDER	MINT CASED £399.00
BRONICA 40mm 1/4 ZENZANON MC	EXC++ £125.00
BRONICA 50mm 1/2.8 ZENZANON MC	EXC++ £99.00
BRONICA 150mm 1/3.5 ZENZANON E MC	MINT-BOXED £125.00
BRONICA 150mm 1/3.5 ZENZANON E MC	MINT BOXED £99.00
BRONICA 150mm 1/3.5 ZENZANON E MC	MINT £99.00
BRONICA 150mm 1/4 F	MINT £99.00
BRONICA ETRSI 120 BACK	MINT- £79.00
BRONICA ETRSI/ETRSI POLAROID BACK	MINT £99.00
BRONICA AEI METERED PRISM	MINT- £99.00
BRONICA PLAIN PRISM FOR ETRSI/ETRSI	MINT CASED £99.00
BRONICA MOTOR WINDER E	EXC++ £99.00
BRONICA 150mm 1/3.5 ZENZANON S	MINT- £165.00
BRONICA SQA + 80mm 1/2.8 S PRISM FOR BACK, GRIP	MINT-EXC++ £395.00
BRONICA 65mm 1/4 ZENZANON PS FOR SQ	MINT-CASED £145.00
BRONICA 110mm 1/4 PS ZENZANON MACRO FOR SQ	MINT CASED £99.00
BRONICA 150mm 1/4 PS ZENZANON FOR SQ	MINT-CASED £145.00
BRONICA SQA 120 MAGAZINE BACK	EXC++ £45.00
BRONICA SQA/i/n POLAROID MAGAZINE BACK	MINT BOXED £99.00
BRONICA 135V BACK FOR SQ VERY RARE	EXC++ £165.00
FLUJ 645 wide S PROFESSIONAL WIDE 60	MINT CASED £395.00
FLUJ 645 wide S PROFESSIONAL WIDE 60 MK II	MINT CASED £395.00
MAMIYA 6 BODY WITH 50mm 1/4 "G" FOR 6 + HOOD, FILT	MINT- £1,265.00
MAMIYA 150mm 1/4.5 "G" WITH HOOD	MINT- £365.00
MAMIYA 43mm 1/4.5 WITH FINDER & HOOD FOR 7/7II	MINT BOXED £799.00
MAMIYA 150mm 1/4.5 WITH HOOD FOR 7/7II	MINT BOXED £395.00
MAMIYA 150mm 1/4.5 + HOOD FOR MAMIYA 7/7II	MINT £425.00

MAMIYA 180mm 1/4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm 1/4.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm 1/3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 180mm 1/4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 150mm 1/4.5 SEKOR FOR RB	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT- £99.00
MAMIYA 220 BACK FOR RZ 67	MINT- £95.00
PENTAX 25mm 1/3.5 TAKUMAR SMC FOR 6x7	MINT- £265.00
PENTAX 55mm 1/2.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 200mm 1/4 FOR PENTAX 67 + FILTER AND HOOD	MINT- £225.00
ROLLEIFLEX 6008 PRO + 80mm HFT LENS	MINT- £695.00
ROLLEIFLEX SCHNEIDER 150mm 1/4.5 MAKRO FOR 6008	MINT- £575.00
WISTA TYPE N 4x5 MOUNT ROLL FILM HOLDER FOR 6x7	MINT-BOXED £145.00
YASHICAMAT 1246 COMPLETE WITH CASE	EXC++ £179.00
YASHICAMAT 1246 COMPLETE WITH CASE	MINT £225.00

## Hasselblad

HASSELBLAD 903X COMP WITH 90mm CF + A12 BACK	MINT- £825.00
HASSELBLAD 903 Cx1 BODY + WLF	MINT- £495.00
HASSELBLAD 500CM + 80mm 1/2.8 T* + HOOD BLACK	MINT- £675.00
HASSELBLAD 500CM BODY WITH 90mm 1/2.8 T* + HOOD	MINT- £695.00
HASSELBLAD 90mm 1/4 FOR XPN	MINT-IN KEPPER £365.00
HASSELBLAD 500EL/M BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 50mm 1/4 CF FLE DISTAGON + HOOD	MINT BOXED £295.00
HASSELBLAD 150mm 1/4 SONNAR CF	EXC++ £375.00
HASSELBLAD 450A PRO FLASH COMPLETE	MINT BOXED UNUSED £145.00
HASSELBLAD A12 BACK	EXC++ £49.00
HASSELBLAD CW WINDER + REMOTE	MINT- £295.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 18E F	MINT- £75.00

## Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F6 REALLY MINT AS NEW	MINT BOXED £975.00
NIKON F5 BODY REALLY NICE LITTLE USE	MINT-BOXED £775.00
NIKON F60 BODY	MINT- £39.00
NIKON F55 BODY	MINT-BOXED £39.00
NIKON 10.5mm 1/2.8 "G" IF-ED A/F DX FISHEYE LENS	MINT BOXED £395.00
NIKON 10.5mm 1/2.8 "G" IF-ED A/F DX FISHEYE LENS	MINT CASED £365.00
NIKON 28mm 1/2.8 A/F	MINT £129.00
NIKON 35mm 1/4 "G" DX AF-S	MINT+HOOD £199.00
NIKON 50mm 1/1.4 A/F "D"	MINT BOXED £195.00
NIKON 60mm 1/2.8 "G" IF-ED A/F-S MICRO-NIKKOR	MINT BOXED £325.00
NIKON 105mm 1/2.8 "G" IF-ED A/F-S VIB REDUCTION	MINT BOXED £499.00
NIKON 135mm 1/2.8 "G" IF-ED DEFOCUS CONTROL LENS	MINT BOXED £799.00
NIKON 180mm 1/2.8 A/F-ED	MINT CASED £299.00
NIKON 180mm 1/2.8 A/F-ED IF-ED LATEST LENS	MINT BOXED £465.00
NIKON 300mm 1/2.8 "G" IF-ED A/F-S LATEST VERSION	MINT BOXED £2,995.00
NIKON 300mm 1/4 "D" IF-ED A/F-S SUPER LENS	MINT CASED £825.00
NIKON 12 - 24mm 1/4 "G" DX IF-ED AF-S	MINT BOXED AS NEW £499.00
NIKON 18 - 55mm 1/3.5 F4.5 "G" IF-ED AF-S + HOOD	MINT BOXED £695.00
NIKON 18 - 35mm 1/3.5 F4.5 "G" IF-ED A/F	MINT-BOXED £325.00
NIKON 18 - 70mm 1/3.5 F4.5 "G" DX IF-ED AF-S CASED	MINT+HOOD £149.00
NIKON 18 - 200mm 1/3.5 F5.6 "G" DX ED AF-S VR II LATEST	MINT BOXED £749.00
NIKON 24 - 85mm 1/3.5 F4.5 "G" AF-S ED VR	MINT BOXED AS NEW £345.00
NIKON 28 - 85mm 1/3.5 F4.5 A/F	MINT- £95.00
NIKON 35 - 70mm 1/3.5 F4.5 A/F	MINT- £95.00
NIKON 35 - 80mm 1/4.5 F5.6 A/F "D"	MINT BOXED £195.00
NIKON 35 - 105mm 1/3.5 F4.5 A/F WITH MACRO	MINT £125.00
NIKON 70 - 200mm 1/2.8 IF-ED A/F VIBRATION REDUCTION	MINT BOXED £999.00
NIKON 70 - 300mm 1/4.5 "G" BLACK	MINT-BOXED £95.00
NIKON 70 - 300mm 1/4.5 "G" D	MINT-BOXED £145.00
NIKON 70 - 300mm 1/4.5 F5.6 "G" IF-ED AF-S VIB REDUCTION MINT BOXED £325.00	
NIKON 80 - 200mm 1/2.8 IF-ED A/F	EXC+ £295.00
NIKON 80 - 200mm 1/2.8 IF-ED A/F	MINT CASED £395.00
NIKON 80 - 200mm 1/2.8 IF-ED A/F 2 TOUCH	MINT BOXED £575.00
NIKON 80 - 400mm 1/4.5 F5.6 D ED VIBRATION REDUCTION	MINT-BOXED £979.00



# KOOD

## KOOD MANUFACTURE THE MOST COMPREHENSIVE RANGE OF FILTERS AVAILABLE



All Japanese filters are packed in a twist box

### Underwater Filters Blue water for water with Coral

#### UK OPTICAL RESIN MADE IN UK

Blue Water 100mmx100mm  
Blue Water 104mm Disc  
Blue Water 125mmx125mm  
Blue Water 27mm  
Blue Water 30mm  
Blue Water 30.5mm  
Blue Water 34mm  
Blue Water 37mm  
Blue Water 37.5mm  
Blue Water 40.5mm  
Blue Water 43mm  
Blue Water 46mm  
Blue Water 49mm  
Blue Water 52mm  
Blue Water 55mm  
Blue Water 58mm  
Blue Water 62mm  
Blue Water 67mm  
Blue Water 72mm

#### For water without Coral

Green Water 100mmx100mm  
Green Water 104mm Disc  
Green Water 125mmx125mm  
Green Water 27mm  
Green Water 30mm  
Green Water 30.5mm  
Green Water 34mm  
Green Water 37mm  
Green Water 37.5mm  
Green Water 40.5mm  
Green Water 43mm  
Green Water 46mm  
Green Water 49mm  
Green Water 52mm  
Green Water 55mm  
Green Water 58mm  
Green Water 62mm  
Green Water 67mm  
Green Water 72mm

#### SLIM KOOD FILTERS MADE IN CHINA

UV 46mm  
UV 49mm  
UV 52mm  
UV 55mm  
UV 58mm  
UV 62mm  
UV 67mm  
UV 72mm  
UV 77mm  
UV 82mm  
UV 86mm  
52MM UV Multi Coated  
55MM UV Multi Coated  
58MM UV Multi Coated  
62MM UV Multi Coated  
67MM UV Multi Coated  
72MM UV Multi Coated  
77MM UV Multi Coated  
46mm PLC  
49mm PLC  
52mm PLC  
55mm PLC  
58mm PLC  
62mm PLC  
67mm PLC  
72mm PLC  
77mm PLC  
82mm PLC  
86mm PLC

#### OPTICAL FILTERS MADE ON A MERCURY BED MADE IN JAPAN

UV 24mm  
UV 25mm  
UV 27mm  
UV 28mm  
UV 30mm  
UV 30.5mm  
UV 34mm  
UV 35.5mm  
UV 37mm  
UV 37.5mm  
UV 39mm  
UV 43.5mm  
UV 46mm  
UV 48mm  
UV 49mm  
UV 52mm  
UV 55mm  
UV 58mm  
UV 62mm  
UV 67mm  
UV 72mm  
UV 77mm  
UV 82mm  
UV 86mm

### OPTICAL FILTER GROUND GLASS

Skylight 1B 37mm  
Skylight 1B 40.5mm  
Skylight 1B 43mm  
Skylight 1B 46mm  
Skylight 1B 48mm  
Skylight 1B 49mm  
Skylight 1B 52mm  
Skylight 1B 55mm  
Skylight 1B 58mm  
Skylight 1B 62mm  
Skylight 1B 67mm  
Skylight 1B 72mm  
Skylight 1B 77mm  
Skylight 1B 82mm

### OPTICAL FILTERS MADE ON A MERCURY BED

Skylight 24mm  
Skylight 25mm  
Skylight 25.5mm  
Skylight 27mm  
Skylight 28mm  
Skylight 30mm  
Skylight 30.5mm  
Skylight 34mm  
Skylight 35.5mm  
Skylight 37mm  
Skylight 37.5mm  
Skylight 40.5mm  
Skylight 43mm  
Skylight 46mm  
Skylight 48mm  
Skylight 49mm  
Skylight 52mm  
Skylight 55mm  
Skylight 58mm  
Skylight 62mm  
Skylight 67mm  
Skylight 69mm  
Skylight 72mm  
Skylight 77mm  
Skylight 82mm  
Skylight 86mm  
Skylight 95mm

### INFRA RED 720nm Opt. GROUND GLASS

Infra Red 49mm  
Infra Red 52mm  
Infra Red 55mm  
Infra Red 58mm  
Infra Red 62mm  
Infra Red 67mm  
Infra Red 72mm  
Infra Red 77mm  
Infra Red 82mm  
Infra Red 86mm  
Skylight 105mm

### Opt. GROUND GLASS 2 STOPS

ND4 27mm  
ND4 28mm  
ND4 30.5mm  
ND4 34mm  
ND4 35.5mm  
ND4 37mm  
ND4 37.5mm  
ND4 40.5mm  
ND4 43mm  
ND4 46mm  
ND4 48mm  
ND4 49mm  
ND4 52mm  
ND4 55mm  
ND4 58mm  
ND4 62mm  
ND4 67mm  
ND4 72mm  
ND4 77mm

### THREE STOP

ND8 37mm  
ND8 40.5mm  
ND8 46mm  
ND8 49mm  
ND8 52mm  
ND8 55mm  
ND8 58mm  
ND8 62mm  
ND8 67mm  
ND8 72mm  
ND8 77mm

### 4 STOPS

ND16 46mm  
ND16 52mm  
ND16 55mm  
ND16 58mm  
ND16 62mm  
ND16 67mm  
ND16 72mm  
ND16 77mm  
ND16 82mm

### Opt. GROUND GLASS

### 9 STOPS

ND 400 52mm  
ND 400 58mm  
ND 400 62mm  
ND 400 67mm  
ND 400 72mm  
ND 400 77mm  
ND 400 82mm

### Opt. GROUND

Polariser Linear 39mm  
Polariser Linear 43mm  
Polariser Linear 46mm  
Polariser Linear 48mm  
Polariser Linear 49mm  
Polariser Linear 52mm  
Polariser Linear 55mm  
Polariser Linear 58mm  
Polariser Linear 62mm  
Polariser Linear 67mm  
Polariser Linear 72mm  
Polariser Linear 77mm  
Polariser Linear 82mm  
Polariser Linear 86mm

Polariser Circular 25mm  
Polariser Circular 25.5mm  
Polariser Circular 27mm  
Polariser Circular 28mm  
Polariser Circular 30mm  
Polariser Circular 30.5mm  
Polariser Circular 34mm  
Polariser Circular 35.5mm  
Polariser Circular 37mm  
Polariser Circular 37.5mm  
Polariser Circular 40.5mm  
Polariser Circular 43mm  
Polariser Circular 46mm  
Polariser Circular 48mm  
Polariser Circular 49mm  
Polariser Circular 52mm  
Polariser Circular 55mm  
Polariser Circular 58mm  
Polariser Circular 62mm  
Polariser Circular 67mm  
Polariser Circular 72mm  
Polariser Circular 77mm  
Polariser Circular 82mm  
Polariser Circular 86mm

### Opt. GROUND CLOSE UP SETS +1, +2, +3

Close Up Set 37mm  
Close Up Set 40.5mm  
Close Up Set 43mm  
Close Up Set 43.5mm  
Close Up Set 46mm  
Close Up Set 49mm  
Close Up Set 52mm  
Close Up Set 55mm  
Close Up Set 58mm  
Close Up Set 62mm  
Close Up Set 67mm  
Close Up Set 72mm  
Close Up Set 77mm  
Close Up Set 82mm made in China

### Opt. GROUND HALF DIOPTR

Split Field 49mm  
Split Field 52mm  
Split Field 55mm  
Split Field 58mm  
Split Field 62mm  
Split Field 67mm

### Opt. GLASS VERY FINE ETCHED

Starburst 4X 27mm  
Starburst 4X 28mm  
Starburst 4X 30.5mm  
Starburst 4X 34mm  
Starburst 4X 35.5mm  
Starburst 4X 37mm  
Starburst 4X 40.5mm

Starburst 4X 43mm  
Starburst 4X 43.5mm  
Starburst 4X 46mm  
Starburst 4X 49mm  
Starburst 4X 52mm  
Starburst 4X 55mm  
Starburst 4X 58mm  
Starburst 4X 62mm  
Starburst 4X 67mm  
Starburst 4X 72mm  
Starburst 4X 77mm  
Starburst 6X 28mm  
Starburst 6X 30.5mm  
Starburst 6X 34mm  
Starburst 6X 37mm  
Starburst 6X 40.5mm  
Starburst 6X 43mm  
Starburst 6X 46mm  
Starburst 6X 49mm  
Starburst 6X 52mm  
Starburst 6X 55mm  
Starburst 6X 58mm  
Starburst 6X 62mm  
Starburst 6X 67mm  
Starburst 6X 72mm  
Starburst 6X 77mm

Starburst 8x 37mm  
Starburst 8x 49mm  
Starburst 8x 52mm  
Starburst 8x 55mm  
Starburst 8x 58mm  
Starburst 8x 62mm  
Starburst 8x 67mm  
Starburst 8x 72mm  
Starburst 8x 77mm

### DIFFUSER

Soft Focus 49mm  
Soft Focus 52mm  
Soft Focus 55mm  
Soft Focus 58mm  
Soft Focus 62mm  
Soft Focus 67mm  
Soft Focus 72mm

### FOG OPTICAL GLASS

Fog 49mm  
Fog 52mm  
Fog 55mm  
Fog 58mm  
Fog 62mm  
Fog 67mm  
Fog 72mm

### Opt. DIOPTR WITH CENTER HOLE FOR SHARP CENTER

Centre Spot Clear 49mm  
Centre Spot Clear 52mm  
Centre Spot Clear 55mm  
Centre Spot Clear 58mm  
Centre Spot Clear 62mm

Mult Image 3x 49mm  
Mult Image 3x 52mm  
Mult Image 3x 55mm  
Mult Image 3x 58mm  
Mult Image 5x 52mm  
Mult Image 5x 58mm

### Colours for B&W Ground optical glass

### ONE STOP

Yellow 2x 46mm  
Yellow 2x 49mm  
Yellow 2x 52mm  
Yellow 2x 55mm  
Yellow 2x 58mm  
Yellow 2x 62mm  
Yellow 2x 67mm  
Yellow 2x 72mm  
Yellow 2x 77mm  
Yellow 2x 82mm  
Yellow 2x 86mm

### ONE STOP

Y/G 2x 49mm Yellow Green  
Y/G 2x 52mm  
Y/G 2x 55mm  
Y/G 2x 58mm  
Y/G 2x 62mm  
Y/G 2x 67mm  
Y/G 2x 72mm

### ONE AND ONE THIRD STOP

Orange 2x 46mm  
Orange 2x 49mm  
Orange 2x 52mm  
Orange 2x 55mm  
Orange 2x 58mm  
Orange 2x 62mm  
Orange 2x 67mm  
Orange 2x 72mm  
Orange 2x 77mm  
Orange 2x 82mm  
Orange 2x 86mm

### TWO STOPS

Green 2x 46mm  
Green 2x 49mm  
Green 2x 52mm  
Green 2x 55mm  
Green 2x 58mm  
Green 2x 62mm  
Green 2x 67mm  
Green 2x 72mm  
Green 2x 77mm  
Green 2x 82mm  
Green 2x 86mm

### THREE STOP

Red 2x 46mm  
Red 2x 49mm  
Red 2x 52mm  
Red 2x 55mm  
Red 2x 58mm  
Red 2x 62mm  
Red 2x 67mm  
Red 2x 72mm  
Red 2x 77mm  
Red 2x 82mm  
Red 2x 86mm

### Conversion Filters

We are unable to replace these with Japanese filters - replacements will be UK Optical resin filters

### JAPANESE OPTICAL GLASS OR UK OPTICAL RESIN

80A 52mm	82B 52mm
80A 55mm	82B 55mm
80A 58mm	82B 58mm
80A 62mm	82B 62mm
80A 67mm	82B 67mm
80A 72mm	82B 72mm
80A 77mm	82B 77mm
80B 49mm	85A 49mm
80B 52mm	85A 52mm
80B 55mm	85A 55mm
80B 58mm	85A 58mm
80B 62mm	85A 62mm
80B 67mm	85A 67mm
80B 72mm	85A 72mm
80B 77mm	85A 77mm
81A 49mm	85B 49mm
81A 52mm	85B 52mm
81A 55mm	85B 55mm
81A 58mm	85B 58mm
81A 62mm	85B 62mm
81A 67mm	85B 67mm
81A 72mm	85B 72mm
81A 77mm	85B 77mm
81B 49mm	FLD 49mm
81B 52mm	FLD 52mm
81B 55mm	FLD 55mm
81B 58mm	FLD 58mm
81B 62mm	FLD 62mm
81B 67mm	FLD 67mm
81B 72mm	FLD 72mm
81B 77mm	FLD 77mm
82A 49mm	FLW 49mm
82A 52mm	FLW 52mm
82A 55mm	FLW 55mm
82A 58mm	FLW 58mm
82A 62mm	FLW 62mm
82A 67mm	FLW 67mm
82A 72mm	FLW 72mm
82A 77mm	FLW 77mm
82B 49mm	



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cashback**

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Step into DSLR photography and let your creativity grow. Produce superb photos and video with an 18-megapixel sensor and enjoy shooting with an easy to use Vari-angle Clear View LCD II Touch screen.



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Lens sold separately

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Capture the moment at seven frames per second.

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- ▶ On-screen Feature Guide
- ▶ Creative Auto and Basic +
- ▶ HD Video capture
- ▶ Compact & Lightweight



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- ▶ Scene Intelligent Auto mode
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- ▶ 3.0" Vari-angle LCD Screen



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- ▶ Full HD movies
- ▶ Magnesium alloy body
- ▶ 3.0" Clear View II LCD



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CUSTOMER REVIEW: D7000 Body  
★★★★★ 'great all round camera'  
Teddy - Nottinghamshire



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D7100 Body **£739 Inc Cashback\***  
Price you pay today £839  
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CUSTOMER REVIEW: D7100 Body  
★★★★★ D7100 good lightweight camera  
Sammydo - Ulster



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Full Frame CMOS sensor



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CUSTOMER REVIEW: 5D Mark III +

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7.0 fps  
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CUSTOMER REVIEW: EOS 70D DSLR Body

★★★★★

'...I upgraded to the 70D from a 650D and I have no regrets at all.'

JasonC - Derbyshire

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5.0 fps  
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**£50 CASHBACK\***

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Price you pay today **£889**

### Canon EOS 1Dx

18.1 megapixels  
12.0 fps  
Full Frame CMOS sensor



**1Dx Body £4845**

CUSTOMER REVIEW: EOS 1D X DSLR Body

★★★★★

'...bought this as an upgrade to the 5D Mk 2 and have never looked back.'

Dave - Cornwall

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18.0 megapixels  
8.0 fps  
1080p movie mode



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4.5 fps  
1080p movie mode  
Full Frame CMOS sensor



**6D From £1399**

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EF 28mm f1.8 USM	<b>E369</b>
EF 35mm f1.4 USM	<b>E1158</b>
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EF 100mm f2.8 USM Macro	<b>E429</b>
EF 135mm f2.0 USM Macro	<b>E748</b>
EF 150mm f2.0 USM Macro	<b>E895</b>
EF 180mm f3.5 L USM	<b>E1273</b>
EF 200mm f2.8 L IS USM II	<b>E649</b>
EF 300mm f2.8 L IS USM II	<b>E5329</b>
EF 300mm f4.0 L IS USM	<b>E1139</b>
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EF 17-55mm f2.8 L IS USM	<b>E642</b>
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EF 55-250mm f3.5-5.6 L IS II	<b>E208</b>
EF 70-200mm f2.8 L IS USM II	<b>E1985</b>
EF 70-200mm f4.0 L IS USM	<b>E528</b>
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NEW! 28mm f1.8 G AF-S	<b>E505</b>
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Price you pay today E185	
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10-24mm f3.5-5.6 G AF-S DX	<b>E639</b>
14-24mm f2.8 ED AF-S	<b>E3115</b>
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NEW! 80-400mm f4.5-6.7 G ED AF-S VR	<b>E2199</b>
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70mm f2.8 EX DG Macro	<b>E369</b>
85mm f1.4 EX DG HSM	<b>E469</b>
105mm f2.8 APO EX DG HSM Macro	<b>E369</b>
150mm f2.8 EX DG HSM Macro	<b>E369</b>
18-250mm f3.5-6.3 EX DG HSM II	<b>E369</b>
10-20mm f4.0-5.6 EX DC HSM	<b>E349</b>
10-20mm f3.5 EX DC HSM	<b>E349</b>
12-24mm f4.5-5.6 EX DG HSM II	<b>E369</b>
17-70mm f2.8-4.0 DC OS HSM	<b>E259</b>
18-200mm f3.5-6.3 EX DG HSM II	<b>E349</b>
18-250mm f3.5 EX DG HSM	<b>E369</b>
18-250mm f3.5-6.3 EX DG HSM	<b>E349</b>
24-70mm f2.8 IF EX DG HSM	<b>E1159</b>
50-200mm f3.8 EX DG APO HSM	<b>E749</b>
50-200mm f4.0-5.6 DC OS HSM	<b>E1159</b>
50-500mm f4.5-6.7 DC OS HSM	<b>E1199</b>
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70-300mm f4.0-5.6 DG OS	<b>E1150</b>
NEW! 120-300mm f2.8 OS	<b>E2799</b>
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Digital Small	<b>E114</b>
Large	<b>E164</b>
Pro Original	<b>E174</b>

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<b>Canon</b>	
Pixma Pro 100	<b>E369</b>
Pixma Pro 110	<b>E369</b>
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<b>Intuos5 Pro Professional</b>	
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NEW! Small	<b>E269</b>
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Coolpix A	<b>E679</b>
Coolpix A	<b>E679</b>
Coolpix A	<b>E679</b>

<b>SONY</b>	
Cyber-shot RX100 II	<b>E575</b>

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WX200 Black Silver or Black	<b>E139</b>
WX300 Black, White or Red	<b>E198</b>
WX300 Black	<b>E399</b>
RX100 Black	<b>E2269</b>
RX100 Black	<b>E2395</b>
NEW! RX10	<b>E999</b>

<b>FUJIFILM</b>	
FinePix X100s Black	<b>E989</b>
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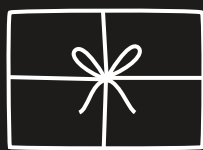
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## PRINTER INK CARTRIDGES



# EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

**Digital**  
PHOTOGRAPHY

**Ink Test Winner**




"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"  
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"  
- Computer Upgrade Magazine

Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	<b>£29.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	<b>£23.99</b> 46ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	Photo 790, 870, 890, 895, 915, 1290
T009 Colour	<b>£29.99</b> 66ml	<b>£4.99</b> 70ml, 3 for <b>£13.99</b>	Photo 900, 1270, 1290
T026 Black	<b>£39.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 810, 830, 830u, 925, 935
T027 Colour	<b>£29.99</b> 46ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	
T0341-T0347 Set of 7	<b>£126.99</b> set of 7	Check Website.	Photo 2100
T0341/8, each	<b>£15.99</b> 17ml	Check Website.	Chameleon Inks
T0342/3/4, each	<b>£18.99</b> 17ml	Check Website.	
T0345/6/7, each	<b>£18.99</b> 17ml	Check Website.	
T0441-T0454 Set of 4	<b>£49.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	<b>£21.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£13.99</b>	Parasol Inks
T0452/3/4, each	<b>£11.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	<b>£69.99</b> set of 6	<b>£19.99</b> , 3 sets for <b>£56.99</b>	RX500, RX600, RX620, RX640
T0481/2/3, each	<b>£16.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Seahorse Inks
T0484/5/6, each	<b>£16.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Photo R800, R1800
T0540-T0549 Set of 8	<b>£109.99</b> set of 8	<b>£35.99</b> , 3 sets for <b>£99.99</b>	Frog Inks
T0540 Gloss	<b>£8.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£13.99</b>	
T0541/2/3/4, each	<b>£14.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	<b>£14.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	Duck Inks
T0551-T0554 Set of 4	<b>£34.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	Photo R2400
T0551 Black	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	Lilly Inks
T0552/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0591-T0599 Set of 8	<b>£99.99</b> set of 8	Check Website.	
T0591/2/3, each	<b>£12.99</b> 13ml	Check Website.	
T0594/5/6, each	<b>£12.99</b> 13ml	Check Website.	
T0597/8/9, each	<b>£12.99</b> 13ml	Check Website.	
T0611-T0614 Set of 4	<b>£34.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	Teddy Bear Inks
T0612/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	S20, S21, SX100/105/110/115/200/205/210/215
T0711-T0714 Set of 4	<b>£34.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	SX400/405/415/515, D78/92/120, B40W, BX300
T0711 Black	<b>£8.99</b> 7.4ml	<b>£4.99</b> 13ml, 3 for <b>£13.99</b>	DX4000/4400/5000/6000/7000/7400/8400/9400
T0712/3/4, each	<b>£8.99</b> 5.5ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	Photo 1400
T0791-T0796 Set of 6	<b>£74.99</b> set of 6	Check Website.	Owl Inks
T0791/2/3, each	<b>£12.99</b> 10ml	Check Website.	
T0794/5/6, each	<b>£12.99</b> 10ml	Check Website.	
T0801-T0806 Set of 6	<b>£51.99</b> set of 6	<b>£19.99</b> , 3 sets for <b>£57.99</b>	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD
T0801/2/3, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	R265/285/360, RX560/585/685
T0804/5/6, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	Photo R1900
T0870-T0879 Set of 8	<b>£74.99</b> set of 8	Check Website.	Flamingo Inks
T0870 Gloss	<b>£7.99</b> 11.4ml	Check Website.	
T0871/2/3/4, each	<b>£9.99</b> 11.4ml	Check Website.	
T0877/8/9, each	<b>£9.99</b> 11.4ml	Check Website.	
T0961-T0969 Set of 8	<b>£74.99</b> set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	<b>£9.99</b> 11.4ml	Check Website.	Husky Inks
T0966/7/8/9, each	<b>£9.99</b> 11.4ml	Check Website.	
T1281-T1284 Set of 4	<b>£29.99</b> set of 4	<b>£14.99</b> set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	<b>£7.99</b> 5.9ml	<b>£4.99</b> 13ml	Fox Inks
T1282/3/4, each	<b>£7.99</b> 3.5ml	<b>£3.99</b> 10ml	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FWD
T1291-T1294 Set of 4	<b>£42.99</b> set of 4	<b>£16.99</b> set of 4	BX635FWD/BX935FWD/BX935FWD, B42WD
T1291 Black	<b>£10.99</b> 11.2ml	<b>£5.49</b> 16ml	Photo R3000 Turtle Inks
T1292/3/4, each	<b>£10.99</b> 7ml	<b>£4.49</b> 13ml	Photo R2000 Kingfisher Inks
T1571-9, each	<b>£20.99</b> 25.9ml each or <b>£164.99</b> set of 8		Photo RX700 Penguin Inks
T1591-9, each	<b>£14.99</b> 17ml each or <b>£107.99</b> set of 8		Photo Pro 3800, 3880
T5591-6, each	<b>£13.99</b> 13ml each or <b>£74.99</b> set of 6		Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
T5801-9, each	<b>£41.99</b> 80ml each or <b>£329.99</b> set of 8		Fountain Pen Inks
No.16 Set of 4	<b>£24.99</b> set of 4	<b>£14.99</b> set of 4	Workforce WF-2010W, 2510WF, 2520NF, 2530WF, 2540WF
No.16 Black	<b>£7.99</b> 5.4ml	<b>£4.99</b> 18ml	High Capacity Fountain Pen Inks
No.16 C/M/Y, each	<b>£5.99</b> 3.1ml	<b>£3.99</b> 13ml	Expression Home XP30, XP102, XP202, XP205
No.16XL Set of 4	<b>£44.99</b> set of 4	<b>£14.99</b> set of 4	XP302, XP305, XP402, XP405
No.16XL Black	<b>£14.99</b> 12.9ml	<b>£4.99</b> 18ml	High Capacity Daisy Inks
No.16XL C/M/Y, each	<b>£11.99</b> 6.5ml	<b>£3.99</b> 13ml	Expression Photo XP750, XP850
No.18 Set of 4	<b>£22.99</b> set of 4	<b>£14.99</b> set of 4	Elephant Inks
No.18 Black	<b>£7.99</b> 5.2ml	<b>£4.99</b> 18ml	Expression Photo XP750, XP850
No.18 C/M/Y, each	<b>£5.99</b> 3.3ml	<b>£3.99</b> 13ml	High Capacity Elephant Inks
No.18XL Set of 4	<b>£46.99</b> set of 4	<b>£14.99</b> set of 4	Expression Premium XP600, XP605, XP700, XP800
No.18XL Black	<b>£14.99</b> 11.5ml	<b>£4.99</b> 18ml	Polar Bear Inks
No.18XL C/M/Y, each	<b>£11.99</b> 6.6ml	<b>£3.99</b> 13ml	Expression Premium XP600, XP605, XP700, XP800
No.24 Set of 6	<b>£44.99</b> set of 6		High Capacity Polar Bear Inks
No.24 B/L/C/L/M, each	<b>£7.99</b> 5.1ml		
No.24 C/M/Y, each	<b>£7.99</b> 4.6ml		
No.24XL Set of 6	<b>£69.99</b> set of 6		
No.24XL B/L/C/L/M, each	<b>£11.99</b> 9.8ml		
No.24XL C/M/Y, each	<b>£11.99</b> 8.7ml		
No.26 Set of 4 (no PB)	<b>£30.99</b> set of 4		
No.26 Black	<b>£8.99</b> 6.2ml		
No.26 Photo Black	<b>£7.99</b> 4.7ml		
No.26 C/M/Y, each	<b>£7.99</b> 4.5ml		
No.26XL Set of 4 (no PB)	<b>£54.99</b> set of 4		
No.26XL Black	<b>£14.99</b> 12.1ml		
No.26XL Photo Black	<b>£13.99</b> 8.7ml		
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49mm £4.99	49mm £10.99	46mm £12.99
52mm £4.99	52mm £10.99	52mm £11.99
55mm £5.99	55mm £11.99	58mm £14.99
58mm £6.99	58mm £12.99	62mm £16.99
62mm £7.99	62mm £14.99	67mm £18.99
67mm £8.99	67mm £15.99	72mm £21.99
72mm £9.99	72mm £17.99	77mm £25.99
77mm £11.99	77mm £19.99	82mm £29.99
82mm £14.99	82mm £22.99	
86mm £19.99		
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52mm £14.99	58mm £15.99	58mm £32.99
55mm £15.99	62mm £17.99	62mm £35.99
58mm £17.99	67mm £19.99	67mm £39.99
62mm £19.99	72mm £21.99	72mm £44.99
67mm £22.99	77mm £24.99	77mm SPECIAL £39.99
72mm £26.99		82mm £56.99
77mm £29.99		
82mm £34.99		
86mm £39.99		
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## SQUARE FILTERS

### KOOD P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

**KOOD square filters are manufactured in the UK, and are fully compatible with the Cokin P-Type filter system**

49mm Adapter Ring	£4.99	Circular Polarizing	£29.99
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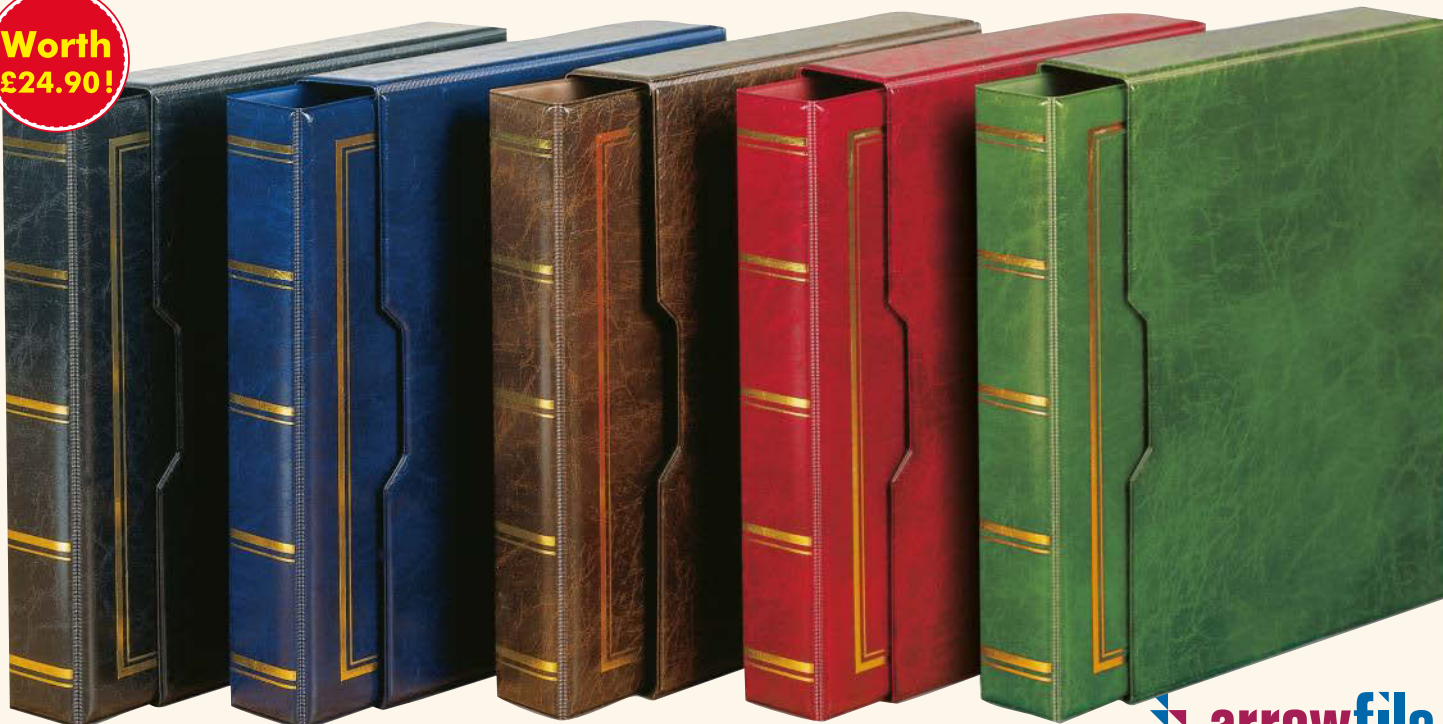
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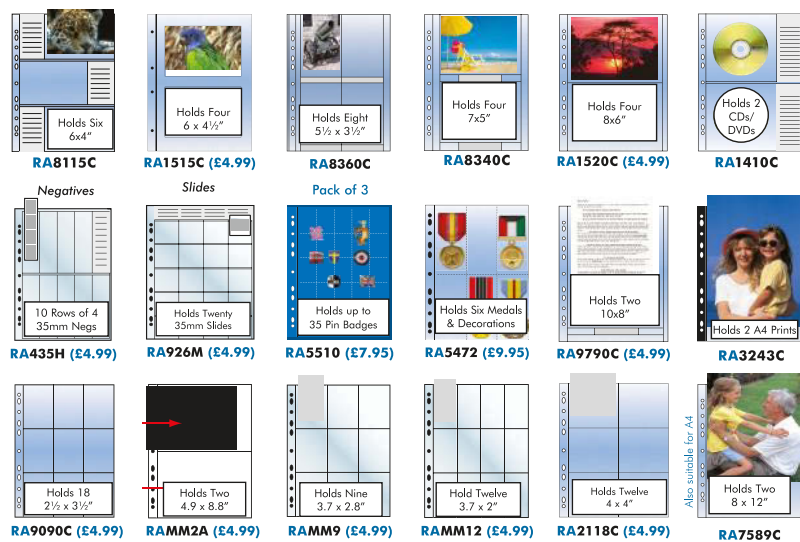
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- ▶ All in stock items are shipped for next working day delivery, with saturday delivery available as an option
- ▶ Our staff are knowledgeable and passionate about the equipment we sell



# SELL

## YOUR GEAR FOR CASH OR AN UPGRADE

Avoid the risks and additional fees of auction sites by selling your equipment to us! We buy most modern photographic equipment, including cameras, lenses, flashguns, tripods and more.

Just tell us what you have and we'll give you a competitive quote within one working day. If you're happy with it, we'll arrange courier collection free of charge. You can also part exchange your used gear for new equipment with us; we'll arrange free collection on a suitable day and throw in free delivery on the items you purchase!

### How Selling to Us Works

- ▶ Fill in our simple online form (or call us on our phone number below) listing any items you'd like to sell and their condition
- ▶ We'll get back to you with a competitive quote within one working day
- ▶ If you accept, we'll arrange free courier collection of your items on a suitable day
- ▶ Once we have checked the items, we'll confirm the quote by email and send you the money via bank transfer



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0845 459 0101



## Circular Filters

### UV Filters

SRB's UV filter absorbs the ultraviolet rays which often make outdoor photographs hazy

46mm	<b>£6.50</b>
49mm	<b>£6.50</b>
52mm	<b>£7.00</b>
55mm	<b>£7.00</b>
58mm	<b>£8.50</b>
62mm	<b>£9.50</b>
67mm	<b>£10.50</b>
72mm	<b>£12.50</b>
77mm	<b>£15.50</b>
82mm	<b>£18.50</b>
86mm	<b>£24.00</b>
95mm	<b>£27.50</b>

Sizes available: 25 to 105mm

### Circular Polarising Filters

SRB's circular polarising filters remove unwanted reflection from surfaces such as glass and water

46mm	<b>£15.75</b>
49mm	<b>£15.75</b>
52mm	<b>£16.00</b>
55mm	<b>£16.00</b>
58mm	<b>£16.00</b>
62mm	<b>£16.50</b>
67mm	<b>£17.00</b>
72mm	<b>£18.00</b>
77mm	<b>£20.00</b>
82mm	<b>£25.00</b>
86mm	<b>£32.50</b>

Sizes available: 25 to 86mm

### Skylight Filters

SRB's Skylight filters are used for lens protection

46mm	<b>£11.50</b>
49mm	<b>£13.50</b>
52mm	<b>£14.95</b>
55mm	<b>£14.95</b>
58mm	<b>£16.95</b>
62mm	<b>£18.95</b>
67mm	<b>£20.95</b>
72mm	<b>£22.50</b>
77mm	<b>£25.95</b>
82mm	<b>£28.95</b>
86mm	<b>£35.50</b>

Sizes available: 27 to 86mm

### Infra Red Filters

SRB's Infra Red filters block visible light and transmit infrared.

46mm	<b>£18.95</b>
49mm	<b>£19.95</b>
52mm	<b>£19.95</b>
55mm	<b>£20.95</b>
58mm	<b>£20.95</b>
62mm	<b>£21.95</b>
67mm	<b>£22.95</b>
72mm	<b>£24.95</b>
77mm	<b>£29.95</b>
82mm	<b>£39.95</b>
95mm	<b>£49.95</b>

Sizes available: 28 to 105mm

### \*\*ND Filters

Full ND, Hard ND and Soft ND are available in:  
0.3(1 stop) 0.6(2 stop) 0.9(3 stop) 1.2(4 stop)

#### Full ND Filters

SRB's Neutral Density Filters reduces light and offers a full ND cover over your lens

46mm	<b>£17.00</b>
49mm	<b>£17.00</b>
52mm	<b>£18.00</b>
55mm	<b>£19.00</b>
58mm	<b>£20.00</b>
62mm	<b>£21.00</b>
67mm	<b>£23.00</b>
72mm	<b>£26.00</b>
77mm	<b>£28.00</b>
82mm	<b>£31.00</b>

Sizes available: 27 to 82mm

#### Hard or Soft Grad ND Filters

SRB's Graduated ND Filters are great for landscape photography

46mm	<b>£22.00</b>
49mm	<b>£22.00</b>
52mm	<b>£23.00</b>
55mm	<b>£24.00</b>
58mm	<b>£25.00</b>
62mm	<b>£26.00</b>
67mm	<b>£28.00</b>
72mm	<b>£31.00</b>
77mm	<b>£33.00</b>
82mm	<b>£36.00</b>

Sizes available: 40.5 to 82mm

### Variable ND Fader

46mm	<b>£26.00</b>
49mm	<b>£27.00</b>
52mm	<b>£27.50</b>
55mm	<b>£29.50</b>
58mm	<b>£31.00</b>
62mm	<b>£32.00</b>
67mm	<b>£35.00</b>
72mm	<b>£36.00</b>
77mm	<b>£39.95</b>

By rotating the outer filter you can alter the amount of light that passes through the filter, from 2 stop to 8 stop

Scored  
4 stars in 'Amateur  
Photographer' Magazine



## Stepping Rings

Step rings allow you to 'Step-up' from one thread to another.

Lens Thread	Accessory Range	Lens Thread	Accessory Range
37mm	27-72	58mm	46-77
37.5mm	37-52	62mm	52-77
38.1mm	40.5-58	67mm	58-82
39mm	49-52	72mm	86-105
40mm	49	77mm	58-105
40.5mm	37-58	82mm	72-105
43mm	37-72	86mm	72-105
43.5mm	46-58	93mm	82
46mm	37-62	95mm	82-105
48mm	46-58	105mm	86-95
49mm	37-77		
52mm	46-77		
55mm	46-77		

These are just some of our stock, we have every size step ring available. You name it and we'll make it  
From **£4.50**

## Square Filters

### Soft ND Grad Kit



**£44.95**  
\* Highly rated in AP test

Includes:  
- 3 Soft ND Filters  
- 1 Holder  
- 1 Adaptor Ring

### Landscape Set

Use this landscape set specifically to accent landscape photography shots

Includes:  
- Blue Grad Filter  
- Sunset Grad Filter  
- 0.6 Soft ND Grad Filter  
**£37.50**

### Black & White Set

Use this SRB filter set for black & white photography

Includes:  
- Red Filter  
- Green Filter  
- Orange Filter  
- Yellow Filter  
**£39.95**

### Full ND Set

SRB's ND filters are used to tone down a bright sky

Includes:  
- 0.3 Full ND Filter  
- 0.6 Full ND Filter  
- 0.9 Full ND Filter  
**£34.95**

### Soft ND Grad Set

SRB's ND filters are used to tone down a bright sky

Includes:  
- 0.3 Soft ND Grad Filter  
- 0.6 Soft ND Grad Filter  
- 0.9 Soft ND Grad Filter  
**£34.95**

### Hard ND Grad Set

SRB's ND filters are used to tone down a bright sky

Includes:  
- 0.3 Hard ND Grad Filter  
- 0.6 Hard ND Grad Filter  
- 0.9 Hard ND Grad Filter  
**£34.95**

### Filter Wallets

A Size **£9.95**  
P Size **£9.95**



### Holders

A Size	<b>£8.95</b>
P Size	<b>£5.00</b>
P Size Wide Angle	<b>£5.00</b>

### Adaptor Rings

37mm A Size	<b>£4.00</b>
40.5mm A Size	<b>£4.00</b>
46mm A & P Size	<b>£4.00</b>
49mm A & P Size	<b>£4.00</b>
52mm A & P Size	<b>£4.00</b>
55mm A & P Size	<b>£4.00</b>
58mm A & P Size	<b>£4.00</b>
62mm A & P Size	<b>£4.00</b>
67mm P Size	<b>£4.00</b>
72mm P Size	<b>£4.00</b>
77mm P Size	<b>£4.00</b>
82mm P Size	<b>£4.00</b>

### Individual Filters

Available in A & P Sizes unless stated

0.3 Full ND	<b>£12.50</b>
0.6 Full ND	<b>£12.50</b>
0.9 Full ND	<b>£12.50</b>
1.2 Full ND	<b>£15.50</b>
0.3 Soft ND Grad	<b>£12.50</b>
0.6 Soft ND Grad	<b>£12.50</b>
0.9 Soft ND Grad	<b>£12.50</b>
1.2 Soft ND Grad	<b>£12.50</b>
0.3 Hard ND Grad	<b>£12.50</b>
0.6 Hard ND Grad	<b>£12.50</b>
0.9 Hard ND Grad	<b>£12.50</b>
1.2 Hard ND Grad	<b>£15.50</b>
Circular Polariser*	<b>£26.00</b>
0.3 Reverse Grad	<b>£48.00</b>
0.6 Reverse Grad	<b>£48.00</b>
0.9 Reverse Grad	<b>£48.00</b>
Blue Grad	<b>£12.50</b>
Sunset Grad	<b>£12.50</b>
Twilight Grad	<b>£12.50</b>
Red	<b>£12.50</b>
Green	<b>£12.50</b>
Orange	<b>£12.50</b>
Yellow	<b>£12.50</b>
4x Star Effect*	<b>£12.50</b>
6x Star Effect*	<b>£12.50</b>
8x Star Effect*	<b>£12.50</b>

\*P Size only

## Lee Filters

Foundation Kit	<b>£59.00</b>
Standard Adaptors	<b>£20.00</b>
Wide Angle Adaptors	<b>£40.00</b>
ND Soft Grad Set	<b>£180.00</b>
ND Hard Grad Set	<b>£180.00</b>
Individual Filters	from <b>£75.00</b>

### Lee Seven 5

The Lee Seven 5 is finally in stock and is designed for compact camera systems to give a photographer more control over their images when it really matters.

Holder	<b>£66.00</b>
Adapters	<b>£17.50</b>
Hood	<b>£66.00</b>
Starter Kit	<b>£114.95</b>
Hard/Soft Grads	<b>£59.95</b>
ND Filters	<b>£64.95</b>
Big Stopper	<b>£66.00</b>
Circular Polarisers	<b>£209.95</b>

SRB are proud to stock a range of Lee Filters

Products including; Holders, Adaptors, Sets, Kits, Filters, Bellows and Accessories.

### Lee SW150

This system enables you to use graduated and standard filters on a Nikon 14-24mm lens (Other adaptors are available).

The Lee SW150 holder is fully rotational enabling greater flexibility when positioning graduated filters.

### Starter Kit

- Adaptor	
- Holder	
- 0.6 Hard Grad Filter	<b>£324.95</b>

## Shutter Release Brackets

SRB make shutter release brackets to suit all types of cameras, from the smallest compact camera to the largest DSLR camera

Compact Shutter Release Bracket	<b>£19.95</b>
DSLR Shutter Release Bracket	<b>£24.95</b>
Angled Shutter Release Bracket	<b>£24.95</b>



## Adaptors

We manufacture and stock a huge range of camera adaptors, listed below are just some of the adaptors that we have

### Camera Lens

Canon EOS	M42	<b>£16.95</b>
Canon EOS	Nikon	<b>£22.95</b>
Canon EOS	Pentax K	<b>£24.95</b>
Canon EOS	Olympus OM	<b>£24.95</b>
Canon EOS	Con/Yash	<b>£24.95</b>
Canon EOS	Leica R	<b>£22.95</b>
Canon EOS	Leica M	<b>£24.95</b>
Canon EOS	Canon FD	<b>£44.95</b>
Fuji X1 Pro	M42	<b>£24.95</b>
Fuji X1 Pro	Leica M	<b>£24.95</b>
Fuji X1 Pro	Nikon	<b>£29.95</b>
Fuji X1 Pro	Canon EOS	<b>£29.95</b>
Fuji X1 Pro	Olympus OM	<b>£29.95</b>
Fuji X1 Pro	4/3	<b>£29.95</b>
Fuji X1 Pro	Canon FD	<b>£29.95</b>
Fuji X1 Pro	Con/Yash	<b>£29.95</b>

Nikon	M42	<b>£24.95</b>
Nikon	Canon FD	<b>£44.95</b>
Nikon	C Mount	<b>£32.95</b>

Nikon 1	M42	<b>£24.95</b>
Nikon 1	M39	<b>£22.95</b>
Nikon 1	Nikon	<b>£29.95</b>
Nikon 1	Canon EOS	<b>£44.95</b>
Nikon 1	Pentax K	<b>£29.95</b>
Nikon 1	Leica M	<b>£39.95</b>
Nikon 1	Leica R	<b>£37.95</b>
Nikon 1	Con/Yash	<b>£29.95</b>

Micro 4/3	Canon EOS	<b>£29.95</b>
Micro 4/3	Nikon	<b>£29.95</b>
Micro 4/3	Nikon G	<b>£34.95</b>
Micro 4/3	M42	<b>£29.95</b>
Micro 4/3	Olympus OM	<b>£29.95</b>
Micro 4/3	Minolta MD	<b>£29.95</b>
Micro 4/3	Leica R	<b>£29.95</b>
Micro 4/3	Leica M	<b>£29.95</b>
Micro 4/3	Sony Alpha	<b>£34.95</b>
Micro 4/3	Pentax K	<b>£29.95</b>
Micro 4/3	Canon FD	<b>£29.95</b>
Micro 4/3	Con/Yash	<b>£29.95</b>

4/3	M42	<b>£17.95</b>
4/3	Con/Yash	<b>£22.95</b>
4/3	Leica R	<b>£22.95</b>
4/3	Nikon	<b>£22.95</b>
4/3	Olympus OM	<b>£22.95</b>
4/3	Pentax K	<b>£22.95</b>

Pentax	M42	<b>£18.95</b>
Pentax	Nikon	<b>£44.95</b>
Pentax	Sony Alpha	<b>£44.95</b>
Pentax	Canon FD	<b>£44.95</b>

Sony Alpha	M42	<b>£15.95</b>
Sony Alpha	Minolta MD	<b>£44.95</b>
Sony Alpha	Nikon	<b>£44.95</b>
Sony Alpha	Pentax K	<b>£44.95</b>
Sony Alpha	Canon FD	<b>£44.95</b>

Sony NEX	Canon EOS	<b>£29.95</b>
Sony NEX	Nikon	<b>£29.95</b>
Sony NEX	Sony Alpha	<b>£34.95</b>
Sony NEX	Olympus OM	<b>£29.95</b>
Sony NEX	Pentax K	<b>£29.95</b>
Sony NEX	Leica M	<b>£29.95</b>
Sony NEX	Leica R	<b>£29.95</b>
Sony NEX	Canon FD	<b>£42.95</b>
Sony NEX	M39	<b>£23.95</b>
Sony NEX	M42	<b>£23.95</b>

Canon EOS-M	Canon EOS	<b>£29.95</b>
Canon EOS-M	Leica M	<b>£29.95</b>
Canon EOS-M	Nikon	<b>£29.95</b>
Canon EOS-M	Canon FD	<b>£29.95</b>
Canon EOS-M	C Mount	<b>£29.95</b>
Canon EOS-M	M39	<b>£29.95</b>
Canon EOS-M	M42	<b>£29.95</b>

## Hoods & Caps

### Reversible Petal Hoods

52mm	<b>£10.95</b>
55mm	<b>£10.95</b>
58mm	<b>£11.95</b>
62mm	<b>£11.95</b>
67mm	<b>£12.50</b>
72mm	<b>£12.50</b>
77mm	<b>£13.50</b>
82mm	<b>£13.50</b>

### Rubber Lens Hoods

49mm	<b>£4.95</b>
52mm	<b>£4.95</b>
55mm	<b>£4.95&lt;/</b>



## Cameras For Sale

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<b>Nikon:</b>	Nikon SB600 Flash 3" .....	£169
Nikon D700 Body 3" .....	Nikon SB800 Flash 4" .....	£189
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Nikon D200 Body 5" .....	Canon Eos 1D Body 3" .....	£295
Nikon D100 Body 4" .....	Canon Eos 1D Mark II Body 3" .....	£499
Nikon D80 Body 5" .....	Canon Eos 1Ds II Body 4" .....	£799
Nikon D70 Body 3" .....	Canon Eos 20D Body 3" .....	£149
Nikon D60 + 18-55mm f3.5-5.6 AF-S VR 4" .....	Canon Eos 30D Body 3" .....	£185
Nikon D50 + 18-55mm f3.5-5.6 AF-S 4" .....	Canon 20mm f2.8 EF 4" .....	£279
Nikon D40x + 18-55mm f3.5-5.6 G ED II AF-S 4" .....	Canon 135mm f2.8 Soft Focus 4" .....	£275
Nikon D5100 + 18-55mm f3.5-5.6 G ED AF-S 3" .....	Canon 400mm f5.6 L 4" .....	£799
Nikon 35mm f2.8 PC 3" .....	Sigma 15-30mm f3.5-4.5 DG EX 4" .....	£249
Sigma 70mm f2.8 DG 4" .....	Sigma 17-35mm f2.8-4 EX HSM EF 3" .....	£149
Nikon 85mm f3.5 G AF-S 5" .....	Sigma 17-85mm f4-5.6 IS USM EF-S 4" .....	£269
Nikon 300mm f4 ED AF 3" .....	Sigma 28-70mm f2.8 DF EX 4" .....	£239
Nikon 500mm Reflex f2.8 3" .....	Canon 55-250mm f4-5.6 IS EF-S 3" .....	£139
Nikon 300mm f2.8 AF-S D II 3" .....	Canon 75-300mm f4-5.6 III EF 4" .....	£129
Nikon 10-24mm f3.5-4.5 5" .....	<b>Fuji:</b>	
Nikon 12-24mm f4 AF-S G ED DX 4" .....	Fuji XE1 + 18-55mm f2.8-4 XF OIS 4" .....	£729
Tokina 12-24mm f4 AF IF DX 4" .....	Fuji Finepix S2000 3" .....	£94
Nikon 14-24mm f2.8 G ED AF-S 3" .....	<b>Panasonic:</b>	
Nikon 17-55mm f2.8 AF-S G ED DX 3" .....	Panasonic LX3 3" .....	£179
Nikon 24-85mm f2.8-4 D IF 3" .....	Panasonic FX100 4" .....	£79
Nikon 18-200mm f3.5-5.6 AF-S G II ED DX VR 4" .....	<b>Condition Key:</b>	
Nikon 24-120mm f3.5-5.6 AF-S G ED VR 4" .....	5* - Mint	
Nikon 80-400mm f4.5-5.6 AF VR 5" .....	4* - Excellent	Correct when
Tamron 28-300mm f3.5-6.3 IF MACRO Di 5" .....	3* - Good	compiled. E&OE.
Nikon TC20E 2.0x Converter 4" .....	2* - Well Used	
Teleplus Pro 300 2x Converter 3" .....	1* Sold As Seen	

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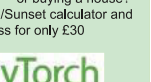
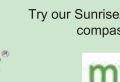
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Transfer to CD at time of processing.....	£25.50	Transfer to CD at time of processing.....	£25.50

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## Camera Fairs

**SOUTH LONDON CAMERA FAIR**  
Sunday 19th January 2014.  
Buy, sell or exchange film/digital.  
Kemnal Technology College,  
Sevenoaks Way, Sidcup, Kent. DA14 5AA.  
Entry 10am-2pm £3. Before 10am £10.  
Free camera check at camera clinic.  
**BOOKINGS - 0208 852 7437**  
[www.mppusers.com/camerafair](http://www.mppusers.com/camerafair)

**CAMERA FAIR LEEDS - Sun 19th Jan**  
10am, Village Hall, Boston Spa, Just off A1 near Wetherby. Tel: 07979913156

**CAMERA FAIR POTTERS BAR**  
Sunday 12th January, Elm Court Community Centre, Mutton Lane, EN6 3BP. M25 J24, close to Potters Bar station. Admission. Earlybird 9.15am £4. After 10.30am £2. Refreshments.  
**Details Peter Levinson**  
Tel: **020 8205 1518**

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<b>NEW HOYA MULTI-COATED SLIM DIGITAL UV FILTERS</b>		<b>S/H CANON EOS 35mm GEAR</b>		<b>JANUARY CLEAROUT OF COKIN A, P, Z-Pro &amp; X-Pro</b>	
49mm £11.49	52mm £12.49	Canon EOS 650 Body	£14.50	Bankrupt Stock Cokin A - 99p each	
55mm £13.49	58mm £14.49	Canon EOS 5000 Body	£14.95	Skylight, Orange, Red, Green, Sepia	
62mm £15.49	67mm £16.49	Canon EOS 500N Body	£17.95	Spot 1, Spot 2, Spot Orange, 80A,	
72mm £19.49	77mm £21.49	Canon EOS 1000FN Body	£18.25	Spot Blue, Spot Red, Diffuser 2,	
<b>New KOOD Japanese Optical Flat Skylight or UV Filters</b>		Canon EOS 505 Body	£29.95	Pastel 1, Double Mask 1, Linear B,	
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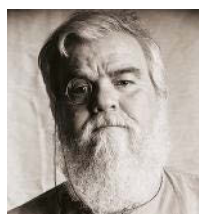
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# ROGER HICKS

**Roger ponders whether academic qualifications carry any weight in the world of photography**

**FOR REASONS** I have never been able to fathom, the State University of New York (SUNY) habitually addresses me as Dr Roger Hicks. I am not talking about junk mail here, but about reasonably rigorous academic correspondence. Once, they co-opted me for a peer review of the manuscript of a book about Tibet. After a single unsuccessful attempt to correct their error, I decided to leave it. It's rather nice to bask in the (modest) glory of being addressed as 'Doctor'.

Why, though, should anyone attach quite so much importance to such qualifications, especially photographers? There's an old saying in photography that you're as good as your last job. This is an exaggeration, in that it takes more than just one bad job to destroy a reputation. Once you're reasonably well established, it probably takes a bad year. There is, however, no doubt that a good reputation, and the work that flows from it, can exist without any academic endorsement whatsoever. There is even less doubt that an academic qualification is no guarantee of skill in any artistic or quasi-artistic realm. If it were, then to borrow from another artistic field, an actor would not need to attend an audition. He or she would merely need to say where they attended college, and when; state their relative standing in the class of that year; and then add, 'I look forward to your offer of employment.'

The arts don't work like that. As a matter of fact, I'm not sure many things do. In the 1970s, I applied to the University of Bath to do a PhD in the history of technology. My proposed subject was the technology behind 35mm cameras – in particular, the engineering, the progress of machine tools, the wealth and technology that made such advances possible, and the 35mm camera as a paradigm case of (for the time) high-technology consumer goods. Unfortunately, the interview panel consisted entirely of arts graduates, with absolutely no understanding of what technology actually means. They said something like, 'Oh, but all that engineering isn't important. What's really important is the social changes that were wrought by the 36-exposure film and [later] by the rise of the picture magazines.' Their unawareness that this ground had been covered a thousand times in the popular and specialist press was bad

enough; that they thought engineering was unimportant was worse.

The interview ended somewhat acrimoniously when I enquired as to whether any of them had a degree in either science or engineering. On receiving slightly sneering replies that no, they were historians, I pointed out (somewhat on my high horse) that I had been misled into thinking that this was a department of the history of technology, and that while history was an admirable discipline, a complete ignorance of technology should have disqualified them from teaching in that department, let alone from sitting on the interview panel.

In most of the real world, you are indeed as good as your last job. There are, however, unreal worlds where incompetence and ignorance are irrelevant, where 'qualifications', and Buggins' turn, and sheer indifference as to your abysmal performance, are more important than being even competent at your chosen métier. The sad thing is that these fields are as often defined by the failures, the deadweights, the time-servers, as by those

who know what they are doing. That these people are a tiny fraction of the practitioners in, say, academia, local government or trades union administration is irrelevant: their influence is disproportionate, and so, inevitably, is the public perception of that influence.

Despite all the above, I am open to offers of honorary academic... um... honours. I should be delighted to accept a real honorary degree from either SUNY or RIT (Rochester Institute of Technology), the latter because I am given to believe that my *A History of the 35mm Still Camera* (The Focal Press, London & Boston, 1984) is, or was, used as a text book there. It grew out of what would have been my PhD thesis had I been accepted by the University of Bath. I take it as a signally greater honour that it was used at RIT as a textbook than if I had been accepted at a provincial university. And although academic and similar honours (Hon FRPS?) still exercise their siren call, well, if I am never so recognised, never mind. Although I shall regret the lack, I'll not see it as too much of a blight on my life, because I'll be happy with the letters I receive, every week, here at AP, or on my website or elsewhere, from people I have encouraged, helped or amused. **AP**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)

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